

# MUSICAL AMERICA

VOL. XXXVIII. No. 7. NEW YORK

EDITED BY

*John C. Freund*

JUNE 9, 1923

\$3.00 a Year  
15 Cents a Copy

## ANNOUNCES PLAN TO GIVE WAGNER'S "RING" IN ENGLISH ON NOVEL LINES

George Blumenthal Will Form "American Opera Company" to Produce Tetralogy in English on Days Following German Forces' Performances in Original Tongue—Wagnerian Company's Paraphernalia Will Be Used if Plans Go Through—Would Enlist Services of Representative American Singers as Guest Artists—Hopes Later to Produce Operas by American Composers

A NEW opera company, to be known as the American Opera Company, for the presentation of opera in English, is to be formed by George Blumenthal. Mr. Blumenthal, who for many years was identified with the Hammerstein interests, and who brought to this country the German Opera Company from Berlin last winter for the Wagnerian Opera Festival, announced on Monday that he had made a proposal to Melvin H. Dalberg, General Director of the Wagnerian Opera Company, to obtain from the German company, during its engagement at the Manhattan Opera House next winter, the use of the scenery, properties and all paraphernalia necessary for the presentation of the "Nibelung Ring" in English and also the services of Josef Stransky's State Symphony.

"It is my plan" stated Mr. Blumenthal, "to secure a group of representative American singers to lend their support as guest artists in this organization to sing the great Wagnerian cycle in the vernacular, using the German Opera Company's equipment, scenic effects, orchestra, etc."

"The Wagnerian Opera Company will present the 'Ring' performances in German at the Manhattan Opera House on the afternoons of Thursday, Dec. 27, Jan. 3, 10 and 17. My plan is to present the operas in English on the afternoons immediately following, namely: Friday, Dec. 28, 'Das Rheingold,' Friday afternoon, Jan. 4, 'Die Walküre,' Friday afternoon, Jan. 11, 'Siegfried,' and Friday afternoon, Jan. 18, 'Götterdämmerung.'

### Success of "Ring" in England

"The success recently achieved in England in a presentation of the operas of the 'Ring' without the benefit of the elaborate equipment possessed by the German company is one of the many circumstances that has encouraged me to undertake at this time what has never been accomplished in America, the 'Ring' in English.

"Unprecedented interest in the group of these operas, together with earnest and unselfish co-operation of American

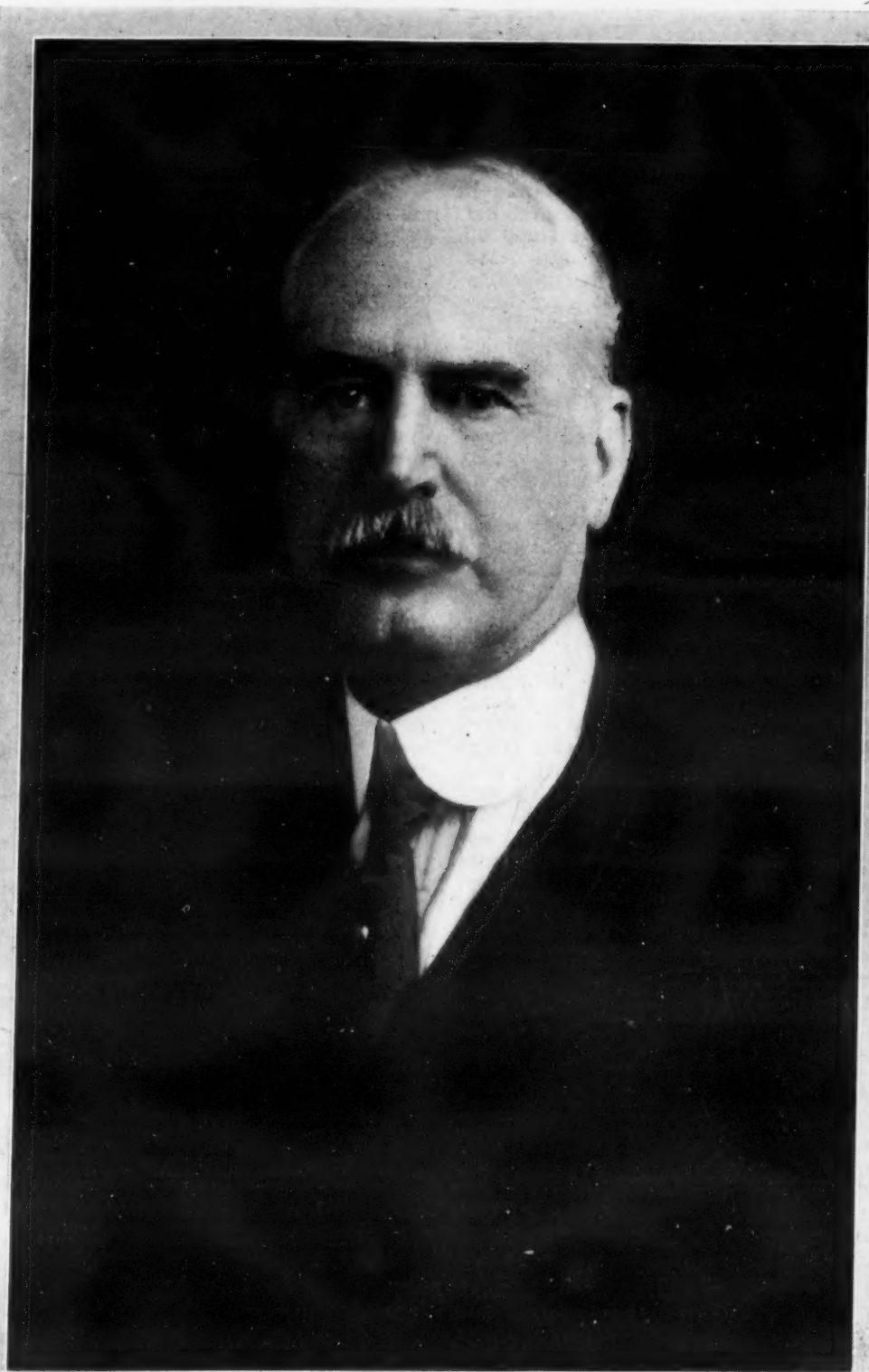


Photo by J. E. Bennett

### HAROLD RANDOLPH

Director of the Peabody Conservatory, the Twenty-fifth Anniversary of Whose Able Leadership of That Institution Was Celebrated at a Banquet in Baltimore on Saturday Night. (See Page 4)

artists, and the economies possible under the proposed arrangement make possible the successful development of my plan, as the head economies, the item of orchestra rehearsals and scenic embellishment alone would amount to practically \$100,000, which of course, I would save by using the German company's paraphernalia and orchestra.

### Chance for Comparison

"This phase suggests another that, in my opinion, is most important educationally. For the first time in history students and critical observers will have opportunity to make comparisons and deductions premised on hearing Wagner's great works in the original tongue and in

the vernacular within a day while impressions are still fresh. Thus, instead of any conflict, the performances of each opera should tend to build up patronage for hundreds of music-lovers who undoubtedly will desire to hear the entire 'Ring' under these conditions.

"I have in mind the failure of opera in English thus far in this country, but I believe the times have materially changed. The radio and phonograph have done a great deal to push us ahead musically, and the efforts of American artists have accomplished great results. This is the opportunity to show just what native talent can accomplish.

[Continued on page 2]

## In This Issue

Grieg Commemorated on His Eightieth Birthday.....	3, 27
Peabody Heads Honored on Twenty-fifth Anniversary.....	4
Grétry's "Reflections" Abound in Wit and Charm.....	18
Holst's "Perfect Fool" a Masterly Operatic Satire.....	21

## EVANSTON SERIES ENDS BRILLIANTLY; FESTIVAL SEASON REACHES ITS APEX

Fifteenth North Shore Event Sets High Mark of Musical Excellence—Many Works by Americans Performed—Borowski's Prize-Winning Score Repeated—Stock's Contribution to Success of Series—Spring Festivals Held in Many Parts of Country—Duluth's Initial Venture Attended by Gratifying Results

CHICAGO, June 2.—Reviewing the North Shore Music Festival, which began on May 24 and closed on May 30 at Northwestern University Gymnasium in Evanston, several factors stand out as having been responsible for the success which attended Chicago's big spring musical event. Since his untiring efforts counted heavily at each performance, Frederick Stock, conductor of the Chicago Symphony, should be listed as the first of these factors, musically. His forces, who lived in an almost constant turmoil of rehearsal and concert for the six days, may well be placed second on the roster. The assisting artists come third and Peter Christian Lutkin, musical director, and the chorus of nearly 700 singers, follow a close fourth.

The week was replete with interest and a high order of musical excellence. Beginning with the four concerts reviewed in these columns last week, the festival continued into this week with a constantly growing artistic variety until the climax was reached in the final program of May 30. On that evening Beniamino Gigli, Metropolitan Opera tenor, was the soloist, and his superb singing of "Salve Dimorah" from Gounod's "Faust," and "Una Furtiva Lagrima" from "L'Elisir d'Amore" of Donizetti brought him an ovation the like of which has seldom been heard here. He was forced to give no less than five extras.

In the playing of Ravel's "Waltz," heard at the regular concerts late last season, the Symphony scored a great success. So insistent was the demand for an extra that Mr. Stock broke his strict rule and played an extra, his own arrangement of Schubert's "Moment Musical" in F Minor.

Sharing the audience's enthusiasm were Felix Borowski, president of the Chicago Musical College, and Mr. Stock as a composer. The former conducted his "Youth," the composition with which he won the \$1,000 prize offered by the Festival Association. In contrast to the ultra-modern "Waltz" by Ravel, which had preceded it on the program, Mr. Borowski's work seemed most orthodox. Its melodic outline is constant, its form clearly discernible, its evolution from the central idea lucid and most effective, and the notes of passion, grace and suavity with which it is filled were well liked by both audience and orchestra,

[Continued on page 5]



## Goldman Band Opens New York's Summer Season With Concert in Central Park

IT was appropriate weather for music out-of-doors when Edwin Franko Goldman led the Goldman Band in the first of a series of summer concerts on the Mall, in Central Park, on Monday evening. After a sweltering day in the city, the park held an allure not to be denied, and, despite the threat of a storm, the friends of Mr. Goldman, who eagerly attended his concerts on Columbia Green in former years, gathered to welcome him to the new location. Central Park being more accessible to many than the up-town site, there were, no doubt, battalions of new friends among the thousands who heard the capital opening program. A few drops of rain no doubt kept many more away.

The change from Columbia Green to the park this season was made necessary by building operations at the University.

In the open spaces of the park, conditions more conducive to comfort on the hottest nights are possible, and, as the situation is central, Mr. Goldman's concerts should become more popular than ever. Indeed, if they meet with much wider acceptance, the conductor will have difficulty in making his lighter effects clearly audible on the outskirts of the crowd. Even on Columbia Green it was sometimes difficult to get an adequate tone, in the less vigorous works, when the auditor had to be content with a position at a distance from the platform. The bandstand now being constructed in the park may solve the difficulty, as it is to embody the latest ideas. This, however, will not be available for the present season, according to recent announcement.

There are to be sixty concerts during the summer months, on Monday, Wednesday, Friday, Saturday and Sunday evenings, and following the usual custom tickets for the inclosure are to be distributed free on written application. Numerous vocal and instrumental soloists will be heard with the band, and a number of special nights are planned. It is particularly gratifying to note that Mr. Goldman has decided to devote at

least one evening entirely to American compositions.

For the first program a miscellaneous list of works was chosen, and, to give a ceremonial touch to the opening, there was a preliminary performance of the "Star-Spangled Banner." There followed Tchaikovsky's Marche Slav, the "Tannhäuser" Overture, the popular "Peer Gynt" Suite, the "William Tell" Overture, Johann Strauss' "New Vienna" Waltzes and Mr. Goldman's "Chimes of Liberty" March. Other numbers were added to the list, and there were solos by Lotta Madden and Vincent C. Buono. Miss Madden sang "O Don Fatale" from "Don Carlos" very acceptably indeed, and with excellent tone. She added a light encore number. Mr. Buono, first cornetist, played Schubert's "Serenade" with no very perceptible legato, and his vibrant tone prepared at least some of his auditors for the piercing notes thrown out in a supplementary piece, a work which might very well have been entitled "The Cornetist's Dream." It was a nightmare of circus effects, triple-tonguing and full notes delivered with much vibrato. Even an art song would have been preferable.

Mr. Goldman's players started the evening a little raggedly. The first two numbers were marred by a lack of synchrony in the woodwind choir, especially noticeable in the more rapid passages of the Wagner work, but a little drilling will remove such defects. The band improved as the evening progressed. The "Dance in the Hall of the Mountain King" was done admirably, with much vigor, and in other pieces there was smooth and excellent playing in legato passages. Often the tone was very good, but the cornets were a little assertive and brassy at times. The Rossini Overture brought the best work of the concert. It was given with a fine skill and even balance that made evident the fact that Mr. Goldman has some first-class material in his band. Both oboe and flute performed with exquisite artistry. Generally the night was full of the promise of good things to come during the season. P. C. R.

that the capital of all the Austrias becomes this summer the meeting-place of America's composers. 'Tis well!

MORE NEWS of interest to our creative men comes from Europe. The *Flaneur* has just received a copy of the two Symphony programs "consacrés principalement à des œuvres de compositeurs Américains," which will be given this month in Paris under the baton of Lazare Saminsky. Among the Americans included on these programs are Ernest Bloch, Emerson Whithorne, Frederick Jacobi, John Alden Carpenter, A. Walter Kramer, Carl Engel and Deems Taylor, some of whom are Americans by birth, others by adoption. Mr. Saminsky will be assisted by Raymonde Delaunoy, Helen Teschner Tas and M. Alexandrovitch. The concerts are scheduled for June 16 and 22, respectively, at the Salle Gaveau.

A CARD has just come from Jules Daiber conveying the news that he may manage a tour in this country by Siegfried Wagner. The plan is to bring Siegfried here to conduct his father's music dramas in leading American cities. He would also conduct local orchestras in excerpts from the operas.

THE PROCEEDS from this venture will, it is stated, be used to revive the famous festival at Bayreuth, and it is further hoped that the tour will help the composer's widow, Frau Cosima Wagner, who is ill and, according to recent reports, in dire need of funds.

A LAST-MINUTE DISPATCH from Berlin states that Siegfried Wagner demands the modest sum of \$2,000 a week to make an American tour. We have tried to figure out how many marks this approximates, but before arriving at a figure the exchange shifted. It must be many, at any rate. Latest advices are that the project to bring Wagner here is "neither on nor off." THE FLANEUR.

Continue Campaign for Milwaukee Symphony Fund

MILWAUKEE, June 2.—While the campaign to collect a fund of \$25,000 to \$50,000 for the new Symphony next year has been somewhat disappointing in its

results, the sponsors are not discouraged and promise to have at least \$25,000 in October, when the orchestra will begin its rehearsals under Carl Eppert. The campaign is still in full swing and will not be completed for another thirty days. This is the first serious effort here to finance an orchestra by a subscription and ticket campaign. For several years an orchestra was maintained at the Auditorium which gave concerts on a basis of ten and twenty cents per ticket, with the deficit met each year by the city treasury contributing several thousand dollars. C. O. SKINROOD.

### DETROIT HEARS WINNERS IN COMPOSERS' CONTEST

Program of Original Compositions Given Before Tuesday Musicales—Lucy Gates at Yacht Club

DETROIT, MICH., June 2.—The Tuesday Musicales recently presented the winners in the Detroit Composers' Contest conducted by the club in a concert in the new Temple Beth El. The opening number by William Fishwick, was his own Concert Overture for Organ. Edward Bredshall played the first movement of his Sonata in G Sharp Minor for Piano, and Rolf Roth played his own piano suite, "Lights at Night." Erhard Heyde, Jacob Holskin and Mr. Roth gave Mr. Roth's Trio in E Minor and Elizabeth Emery sang Anna Segal's "Each Kiss a Song," with the composer at the piano. William Howland sang Gizi Szanto's "Lycidas," accompanied by Miss Szanto, and his own "Pilgrims' Song," with Margaret Mannebach as accompanist. The closing numbers were two of Mr. Howland's compositions, "Calm as the Lake" and "A Song of May" both sung by the Madrigal Club, under the baton of Charles Frederic Morse. At the close of the program Mrs. Leland B. Case, the newly elected president of the organization awarded the prizes and announced that the contest would be an annual event and the prizes given by Mrs. Frederic B. Stevens and the Tuesday Musicales would be perpetual.

The formal opening of the new Detroit Yacht Club was held on Decoration Day, an elaborate program being given with Lucy Gates, coloratura soprano, as soloist.

The Polish Singers' Alliance opened its convention in Orchestra Hall on May 27, presenting Mme. Ina Bourskaya in a recital assisted by Thaddeus Wronski, baritone; Sigismund Stojowski, pianist, and E. Melin, violinist.

The boy choristers of St. Paul's Episcopal Cathedral, under the leadership of Francis A. Mackay, sang a new Te Deum by Francis L. York, head of the Detroit Conservatory, on May 27.

Francis Mayhew gave a musicale in his studio on Gladstone Avenue on May 29. A feature of the evening was the performance of a Bach concerto by Mr. and Mrs. Mayhew, the balance of the program being given by Margaret Van der Hoop, Mamie Bruski, Marion Smith, Vivian Jones and James Gibb.

MABEL McDONOUGH FURNEY.

### More Artists Sail for Europe

Mischa Elman, violinist, and Ivor Novello, English composer and motion-picture star, were among the passengers on the *Majestic* which sailed on June 2. Mme. Leta May, coloratura soprano, wife of Paul Morris, music critic of the *New York Evening Telegram*, sailed with her husband on the *Mauretania* on May 29. Victor Wittgenstein was also aboard the liner. Harriet Van Emden, soprano, who has been singing in concert in Europe, returned for a brief visit to America on the *Veendam* on the same day.

### COLUMBUS, OHIO

June 2.—The Spring Festival Chorus which, it is hoped, will become a permanent organization, is already making plans for next season's work. The officers of the chorus expect the festival to be given as a civic occasion, with all the talent except the orchestra to be local. The Deshler Hotel is continuing its Sunday evening concerts unusually late this season. The program on May 20 was given by Charlotte Hunter Edwards, contralto; Robert Barr, baritone, and Edgar Sprague, tenor. The instrumental numbers were furnished by the Woman's Music Trio, comprising Mabel Dunn Hopkins, violinist; Maybell Ackland Stephanian, cellist, and Frances Beall, pianist. The concerts are under the direction of Margaret Crawford. EDWIN STAINBROOK.

## HEAR NATIVE OPERA IN SAN FRANCISCO

Pacific Musical Society Has Annual Program—Chaliapin and Ponselle in Recital

By Charles A. Quitzow

SAN FRANCISCO, June 2.—A feature of the annual celebration of the Pacific Musical Society, given at the Fairmont Hotel on May 24, was the performance of a miniature opera, "The Flaming Arrow," by Mary Carr Moore, San Francisco composer. The work, which is set to interesting music, is based on a legend of the Hopi Indians. Marion Vecki, baritone; Mrs. J. E. Laidlaw, soprano, and Harrison Coles, tenor, sang the several rôles. The instrumental score was played by Edna Horan and Ruth Levy, violins; Jozeina van der Ende, cello, and Melva Farwell, flute.

Rosa Ponselle gave a return concert at the Civic Auditorium May 23, under the local management of Frank W. Healy. The program given by the Metropolitan Opera soprano included arias from "William Tell" and "Ernani," and an "Ave Maria" given with accompaniment by William Tyroler on the great organ, and violin obligato by Rudy Sieger. Mr. Tyroler was heard in Wagner transcriptions for piano and the Schumann-Liszt "Dedication."

Feodor Chaliapin was warmly greeted at his second recital in the Civic Auditorium on May 28. Dramatic numbers, principally by Russian composers, were admirably interpreted and great enthusiasm was manifested. Max Rabinovitch, accompanist, displayed a brilliant technique in solo numbers. The concert was managed by Selby C. Oppenheimer.

The last concert of the Loring Club's forty-sixth season was given at Scottish Rite Auditorium on May 22. The hall was well filled with the members and their guests. The program included Athur Foote's setting of Bayard Taylor's "Bedouin Song" and "Farewell to Hiawatha." D. B. Moody, one of the club's oldest members, contributed a setting to Clarence Urmy's "Dusk." P. H. Ward, G. A. Rogers, George Krull and James E. Zeigler were the soloists. Corinne Keefer, winner of the prize for voice in the recent Young Artists' Contest of the California Federation of Music Clubs, was heard in a benefit concert at the Fairmont Hotel on May 23. Hazel Nichols was the accompanist. The proceeds of the concert will be used to enable Miss Keefer to participate in the contests of the National Federation in Asheville.

### L. E. Behymer Suffers Injuries in Motor Mishap

LOS ANGELES, June 2.—L. E. Behymer, well-known Pacific Coast impresario, narrowly escaped serious injury in an accident here on May 25, when the taxicab in which he was riding was in collision with another automobile. A heavy truck crushed into the two disabled vehicles from behind and the driver for Mr. Behymer was pinned beneath the machine, receiving fatal injuries. Mr. Behymer, although suffering from scalp and shoulder lacerations and a sprained ankle, wished to continue a business trip, but was persuaded to go to the Clara Barton Hospital for treatment. He was able to leave for his home in three days.

### Middle West Rich in Fine Voices, Says Calvé

EMMA CALVÉ, speaking to the *New York Herald's* Paris correspondent, has a word of praise for the vocal student of the Middle West of America. "The Middle West is full of excellent voices and Americans make excellent pupils," a copyright cable dispatch to the *Herald* quotes the singer as saying. "But they want to go too fast. They must remember that art is a long, trying task and only those who are persevering as well as ambitious are going to succeed." Calvé is enthusiastic over her last American tour. She was accompanied to Europe by eight American girls, one of whom, she declares, will be heard from in less than five years.

### President and Mrs. Harding Deluged with Flowers by Children's Choir

WASHINGTON, June 2.—The chief event of Music Week, with its 100 programs, was the singing before the President and Mrs. Harding at the American League Ball Park, when some 8000 school children broke off their singing and charged across the field to deluge and overwhelm them with flowers.

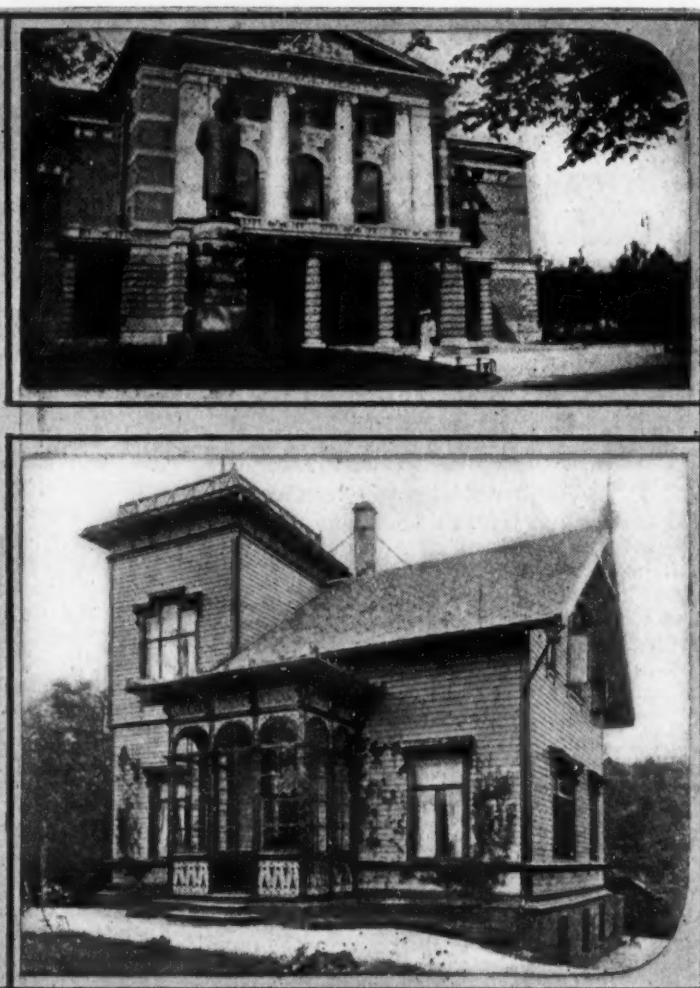
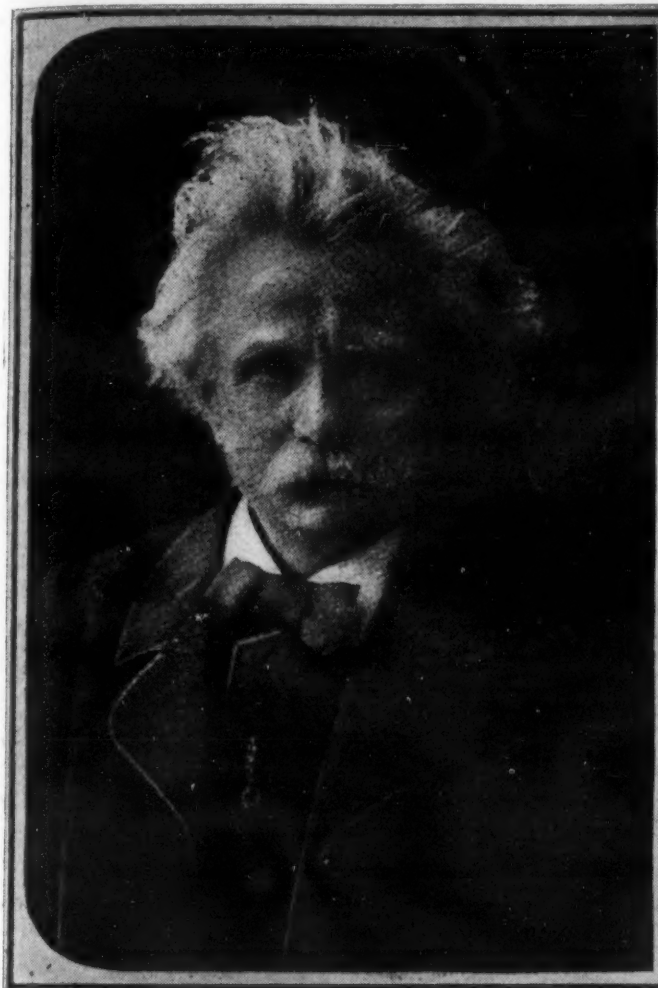
Smiling, the President stepped from his place on the grand stand, when the children crushed around him thrusting their flowers upon him. He was able to make one trip back to the grand stand to lay an armful of flowers in the lap of Mrs. Harding, but was helpless to return a second time until the marines in attendance formed a cordon about him by holding hands.

The demonstration was spontaneous as far as the children were concerned, and though it caused no little alarm among those who were in charge of the celebration, it seemed to be thoroughly enjoyed by the President and Mrs. Harding.

DOROTHY D. WATSON.



# GRIEG: TONE-POET OF THE NORTH



Left: Edvard Grieg, May, 1904 (From a Photograph by Karl Anderson, Christiania); Center: Fragment of Facsimile of Grieg's Famous Song, "A Swan"; Upper Right: National Theater, Christiania, Where "Peer Gynt" Was Produced (Photo by Carl Venth); Lower Right: Trolldhaugen, Grieg's Home

By Bernard Rogers



HE trolls and kobolds and kindred pixie-spirits that inhabit the Norse country—all this legion of unlettered small folk must have sung from very joy on a bland summer day eighty years ago. That was a blithe day for Norway, aye, and for the round world, too, that 15th of June, 1843, for then it was that in Bergen an infant, Edvard, was born to the family Grieg. Doubtless the little chap protested lustily upon being introduced to this strange scene of great, uncouth objects and ugly, intermittent noises; but it is unlikely that even his best admirers recognized in that small voice the accent of Norway's greatest composer. Much water has swept down the fjords since that sunny day, and Grieg has come and gone. Yet he wrote a fine, a sincere and serene page in Music's book before quitting this stage, and art is the richer for his having lived.

Grieg was unique in a variety of ways, but chiefly in this: he was an artist. He belongs with the aristocrats of music because he shared the essential qualities which demark the creative man. He was a born musician; he was an honest musician; he was an inspired musician. Being so, he deserves the honorable title, artist. His muse may have been smaller and shyer than those of some other men, but it sang to him of exquisite things and stayed by him till the end. Edvard Grieg was a master of the miniature, and he was something more. He was a poet who expressed in tone the burden of a distinguished and sensitive soul. That the molds which gave shape to his imaginings were mostly small and fragile is of slight consequence. What counts is that he made beauty, in terms that simple folk could grasp and understand. That he could do this and yet not compromise with his conscience makes his achievement all the more remarkable. Without seeking or desiring the popular string, he plucked it again and again, and under his touch it gave out clear and lovely sounds.

THERE ran in Grieg's veins a trickle of Scotch blood, and it may be that there found its way into his music a faint flavor of the gaunt country across the icy sea. But no stauncher Norwegian ever drew breath. Grieg has been called the "Chopin of the North," and he assuredly shares with the Polish master a passionate love of the land which bore him. He resembles Chopin as well in his preference for the small and exquisite: he would rather carve a figurine than hew a monolith where he doubted his strength. Like Chopin again he carried most of his life the cross of ill-health. Overwork during his student-days at Leipzig brought a breakdown, which developing into pleurisy, destroyed one of his lungs. From that early day until his death in 1907 he labored bravely against cruel physical odds.

From his mother, Gesine Judith Hagerup—Grieg's middle name is Hagerup—the composer inherited his musical gift. Mme. Grieg was a fine pianist and a singer as well, and she must have been a capital teacher, for she laid the technical foundations which were to serve the young Edvard in such good stead as he grew older. More, she created a thoroughly musical atmosphere about the boy, an atmosphere where all that was sensitive and artistically true in his makeup found ideal soil to take root. Another important influence in Grieg's earlier life was Ole Bull, that greatly gifted violinist and lover of Norway. He it was who was responsible for the boy Edvard's journeying to the Leipzig Conservatory to pursue his musical studies in earnest.

Over the years of making-ready we pass with hardly a glance. They are discussed with the intimacy and devotion

of a disciple by Henry T. Finck in his admirable book, "Grieg and His Music." A kindly guide of his youthful years was the Dane Niels Gade, who gave many a sage hint to the budding composer. His dear friend of that time was the composer Richard Nordraak, a compatriot, who unhappily died in his twenty-fourth year. Grieg composed a Funeral March as a tribute to this young man whose fine talent, given time and sun to flower, might have added another noble voice to the Northern choir. The effect of his friendship with Nordraak was of considerable consequence. Both youths were ardent patriots, and this friendship deepened and confirmed Grieg's Norwegianism and gave him the courage to be, as Mr. Finck remarks, "himself and Norse." With Grieg, to be himself was to be Norse, and from that time forth he was never anything else.

Another man played a great, if brief, rôle in Grieg's life. Liszt, that strong generous soul and supreme artist, helped and encouraged the struggling youth from the North even as he aided other gifted colleagues. Of his own volition he wrote to Grieg the sincerest and kindest of letters. Later, owing to the great man's praise and interest, Grieg was given a grant by the Norwegian Government and was enabled to travel. The two composers met; Liszt listened to the younger man's music and told him to go forward. "Lassen Sie sich nicht abschrecken!" he admonished Grieg, and Grieg never did allow himself to be intimidated by the will of a mediocre world.

GRIEG will always be best known and loved by the music he wrote for Ibsen's phantasmagoria, "Peer Gynt." Mr. Finck includes in his book the letter which Ibsen wrote to Grieg setting forth his idea for a musical score to accom-

pany the drama and inviting the composer to provide the music. Grieg—he was then thirty-one—eagerly accepted and the world was enriched by a set of charming pieces which have been grouped in the two well-known suites. The popular conception, and it is probably universal, is that these suites represent the sum total of Grieg's music for "Peer Gynt." This is incorrect. The suites are simply excerpts from the various numbers and fragments which Grieg wrote to go with the play. The complete list comprises twenty-two pieces.

No one who knows and cares for Grieg's music will need to be told that the composer was an ardent lover of nature. His villa at Trolldhaugen has a glorious setting on an inner branch of a fjord, and nearby is his tiny "tune house," where in complete solitude the master set down his thoughts. But if he adored the inventions of God, he had little sympathy with some man-made adornments. He was a "man of the people," without affectation, who saw things sane and whole. Read what he wrote to his friend, Oscar Meyer, on the subject of orders and honors:

"I thank you most kindly for your congratulations. My election as a member of the French Legion of Honor is, however, an 'honor' I share with 'legions,' so let us not waste more words about it." This is characteristic. Grieg was not noted for his tact or diplomacy, but he was honest with himself and others, and it is sometimes hard to make the things jibe.

Very typical again is the French incident arising out of the famous *Affaire Dreyfus*. Colonne, the conductor, had invited Grieg to visit France and to participate in a concert in the Châtelet Theater. On the day after the Dreyfus trial at Rennes, Grieg, indignant at the verdict, wrote this letter to Colonne (we quote from Mr. Finck):

"Dear Master:

"While thanking you very much for your kind invitation, I regret to say that after the issue of the Dreyfus trial I cannot make up my mind, at this moment, to come to France. Like all who are not French (*tout l'étranger*), I am indignant at the contempt for justice shown in your country, and therefore unable to enter into relations with the French public. Pardon me if I cannot feel differently, and I beg you to try to understand me. My wife and I send you our best remembrance."

EDITOR'S NOTE:—Admirers of Edvard Grieg the world over will celebrate the Norwegian master's eightieth birthday next Friday. Grieg was born in Bergen on June 15, 1843; he died in the same city on Sept. 4, 1907. It was his happy fate to achieve universal popularity in his lifetime, and this without ever once lowering the high aesthetic standard he fixed for his art. Grieg's music is loved and played in concert hall and school room, by artist and student; admired by musician and layman. In the best sense, it is "household music," yet probably no other music so breathes of the Nature in its many moods that its composer loved so well. Grieg is truly the Bard of the North, and his place in the high choir is secure.



# Honor Peabody Heads on Twenty-Fifth Anniversary

Harold Randolph, Director of Conservatory, and May Garrettson Evans, Superintendent of the Preparatory Department, Entertained at Distinguished Celebration in Baltimore—Glowing Tributes to the Eminence of Peabody Conservatory Under Their Direction Paid by General Lawrason Riggs, Ernest Hutcheson, John C. Freund, Carl Engel and Elizabeth Ellen Starr—Mr. Freund, as Guest Speaker, Points Out the Marked Advance in Musical Conditions in America—Album to Which 100 Noted Musicians Have Each Contributed a Page Presented to Mr. Randolph, and Portfolio for Manuscript of "Orpheus" to Miss Evans

BALTIMORE, June 3.—To honor Harold Randolph, director of the time-honored Peabody Conservatory of Music, and Miss May Garrettson Evans, Superintendent of the Preparatory Department, a banquet to celebrate the twenty-fifth anniversary of their leadership was given by the board of trustees and the members of the joint faculties with several distinguished guests last night at the Maison Dominique. The rooms were profusely decorated with flowers. The menu of the dinner was exceptionally well chosen.

Some 125 persons, including prominent members of the faculty, board of trustees, many prominent social leaders, the President of Johns Hopkins University and leading judges were present. Among the invited guests were Ernest Hutcheson, the well-known piano virtuoso; John C. Freund, Editor of MUSICAL AMERICA and president of The Musical Alliance of the United States, and Carl Engel, head of the Music Department of the Library of Congress.

## General Riggs, President, Voices Faculty's Appreciation

On behalf of the Board of Trustees and the faculty, General Lawrason Riggs, president of the board, as toastmaster, expressed their deep appreciation of the splendid services which Mr. Randolph and Miss Evans have given during their administration. They had always maintained a high standard of musical principle and had distinctly increased musical activity both in number of students and in general achievements of the institution.

Ernest Hutcheson, long associated with the Peabody Conservatory as a teacher, made the presentation address, and spoke of Mr. Randolph's career as director of the Peabody Conservatory, emphasizing the widespread interest in this country and abroad which has been gained by the institution through its ideals and purpose as imbued through the energy of the director and the able superintendent.

## Nothing Superior in Europe, Says Ernest Hutcheson

An instance of this international respect for the cultural value was pointed out by the adoption into various languages of the famous musical "Ten Commandments" which Mr. Randolph had issued years ago. The relationship of art to the life of a community, Mr. Hutcheson declared, was practically asserted by the sponsorship of the series of concerts which have been given at the Conservatory through the interest of Mr. Randolph. He also said that he had had ample opportunity of visiting the leading music schools and conservatories abroad. Nowhere had he found any that were superior to the Peabody.

After glowing phrases of commendation, Mr. Hutcheson presented Mr. Randolph with an album. To this album 100 of the world's greatest musicians had contributed a page each. It is a unique volume reflecting touches of personality and feeling.

## Carl Engel's Appreciation

The veteran Carl Engel was the next speaker. He spoke in appreciative terms of the value of the work of such an educational institution as the Peabody Conservatory of Music. For its success, he said, we must give credit to the splendid co-operation between the faculty and the director.

As a token of esteem of the indefatigable labor in building the preparatory department to such efficiency, beginning with the idea of a graduate school which was soon incorporated with the Conservatory through the broad vision of Miss Evans, Miss Elizabeth Ellen Starr spoke eloquently of this enterprising venture and its successful evolution. In recognition she presented a portfolio intended to hold the manuscript of "Orpheus," the performance of which last spring

was considered the high mark of Miss Evans' many achievements.

The presentation of the album and the portfolio was graciously responded to by the recipients. Mr. Randolph spoke with much feeling of the honor and appreciation shown him. He particularly referred to the fact that it was to Mr. Riggs that 25 years ago he owed his original appointment as director of the Peabody Institute.

Miss Starr described with touching sincerity how, when she had been a reporter on a Baltimore paper at \$15 a week, the idea had come to her of founding a preparatory school. So she had gone to the then director Oskar Hamerik, who cordially indorsed the proposition. She spoke of her work with Mr. Randolph in warm terms of appreciation of his co-operation.

Then followed a hearty speech by Pietro Minnetti, the senior member of the faculty. He spoke of the cordial relations existing between the teachers and the director.

## Mr. Freund's Address

As guest speaker, John C. Freund, Editor of MUSICAL AMERICA, lent distinction to the evening's program. His oratorical delivery held the sincere expression of ripe experience and insight, and carried special local interest, for he recalled the fact that it was through Mr. Randolph's invitation that he made his courageous statement at the Peabody Conservatory in 1913 about the danger of foreign education. This speech enlightened the public in America at that time, and has since stirred the press of the continent and this country to thoughtful correction of evil conditions.

Mr. Freund credited Mr. Randolph's broad judgment as having gone through the pioneer period of music in this country, and through formative influence

having welded culture and taste to the degree that we no longer need to seek the foreign product but insisted upon standing upon our own merits. Among the many illustrations of the forward step of the American musical conditions, Mr. Freund remarked upon the gigantic stride of operatic interest from the hazard days when an evening of opera depended upon the indifferent support of a millionaire to the present, when there is such evidence of big financial underwriting and growing attention in musical centers and smaller communities.

## Zeal for Expansion of Musical Ideals

In closing, Mr. Freund referred to the splendid influence which the director and the superintendent had cast in their untiring work toward the expansion of musical ideals. They had been leaders among the many fine musicians who had demonstrated that it was not necessary to go to Europe for a musical education.

He expressed the hope that both Mr. Randolph and Miss Evans would live on to continue their good work, conscious that they had won not only the respect and affection of those who had graduated from the Peabody but of thousands who knew of them only by their accomplishment in bringing the Peabody from a small institution with scarce 300 pupils to the present fine condition where nearly 3000 were receiving the benefit of the splendid foundation instituted by George Peabody, American millionaire and humanitarian.

At the conclusion Mr. Freund was given a rising acknowledgment and prolonged applause.

The toastmaster read radiograms from the Flonzaley Quartet and telegrams of congratulation to Mr. Randolph and Miss Evans from many celebrated musicians.

F. C. BORNSCHNEIN.

## PEABODY HONORS AWARDED

### Diplomas and Certificates Presented to Final Students' Concert

BALTIMORE, June 4.—The exercises of the closing week at the Peabody Conservatory, Harold Randolph, director, included five exhibition concerts with ambitious programs by the advanced students which attracted much attention for the high standard of merit displayed. The programs comprised music chosen from classic and modern literature, and besides individual solos included many ensemble pieces and choral compositions.

At the final concert on Friday evening General Lawrason Riggs, president of the Board of Trustees of the Peabody Institute, conferred honors upon the candidates for diplomas and teachers' certificates. Marion Savage and Beatrice Swartz, both of Baltimore, received diplomas in piano. Teachers' certificates in piano were given to G. Virginia Bard, Mary Beasley, Elizabeth Copenhagen, Audrey Coderio, Mary Denison, Minnie Faber, Martha Fuller, Dorothy Habecker, Roberta Keith, Caroline Kossbille, Ethel Lynch, Eunice F. MacLaughlin, Ethel Mixon, Ruth Myers, Mary Rhoads, Ethel Segaloff, Evelyn Shockley, Alta Slifer, Grace Thompson, Nellie Tibbets, Katherine Tyler, Florence Walden, Adelaide Wallis and Gladys Weidner; in organ, to Margaret Ermold, Emily R. Thomason and Katherine Douglas Tyler; in harmony, to Mary Moyer, Sister Mary Adelaide Norwood and Susan Adger Williams; in violin, to Margaret Tutwiler; in voice to Josephine McLaughlin, in cello to Helen Kerr Ward, and in school music to Edna M. Hax.

Following the last concert, the Alumni Association gave a reception to Harold Randolph, director, and May Garrettson Evans, superintendent of the preparatory department, in honor of their silver anniversary in these positions.

F. C. BORNSCHNEIN.

## NEW CHOIR FOR HOLYOKE

### Massachusetts Singers Give Successful Performance of "Elijah"

HOLYOKE, MASS., June 4.—For the first time in nearly fifty years, Holyoke on May 28 heard an oratorio given on a large scale. The work chosen for the first appearance of the Holyoke Community Oratorio Society was Mendelssohn's "Elijah," produced at the Mountain Park Casino, a large open-air theater.

The new chorus, composed of 225 voices, and aided by the Amherst College Male Chorus of seventy-five voices, was ably directed by William Pingry Bigelow of Amherst College. The results Prof. Bigelow obtained from the body of singers were remarkable, the parts being almost perfectly balanced. Norman Jolliff was particularly successful in the title rôle. Jeannette Vreeland was loudly applauded for her beautiful soprano voice, and Mildred Bryars was excellent in the contralto solos. The tenor, William Deroir, who left Holyoke several years ago to enter the concert field, was greeted with marked favor. The Boston Festival Orchestra aided greatly in the success of the evening.

This year's work was undertaken as an experiment, and the success of the project means that next year one or more works will be performed. A severe handicap to winter performances here is the lack of an auditorium. The interest in this year's performance was so great that hundreds of people were turned away from the Casino, which seats more than 2000 persons, but cannot be used in the winter months.

HOWARD THOMAS.

## Holst Denies Rumor of Eastman School Post

NIAGARA FALLS, N. Y., June 2.—Gustav Holst, English composer, who was the guest here recently of F. Austin Lidbury on his way back from the Ann

Arbor Festival, denied emphatically that he had been considering any proposition of the directors of the Eastman School of Music at Rochester to become general director of the school. Mr. Holst said that there was no foundation whatever for the rumor.

F. D. BOWMAN.

## Hindu Teacher Declares West Would Benefit by Study of Eastern Art



Dhan Gopal Mukerji

Art, and particularly music, is experiencing a reawakening among the peoples of the East, in the opinion of Dhan Gopal Mukerji, who has lately come to America from an extensive tour through his native land and who will have charge of the Eastern Art department of the Master Institute of United Arts. Musically, he declares, there is a unique kinship between the old masters of the western world and the music of the East and he believes the West would benefit through a closer study and greater appreciation of Hindu music.

"To the Hindu," says Mr. Mukerji, "music is as important a study as religion or philosophy and I am sure that the western musician would be inspired by a study of our musical forms. But the kinship of the eastern and western worlds, musically, is not with your moderns, but with the older masters. The reason for this lies in the fact that our music, like that of Palestrina and others of the past, is closely associated with the religious and spiritual life. Today, there is a renewed appreciation of art and great reverence for teachers whose messages appeal to the sensitive souls of the people. In the course of my travels I found there are three western teachers whose names are known even among the simplest peoples and for whom they have a great admiration. These are Einstein, Romain Rolland and Nicholas Roerich. The spreading of the art movement is largely due to the work of Tagore, who is making ready to receive Mr. Roerich, now on his way to the East."

## Artists Engaged for Melba's Australian Opera Tour

LONDON, May 20.—The principals engaged in Europe for the opera company with which Dame Melba is to tour Australia under the Williamson-Tait management include the following artists: Toti dal Monte, Augusta Concato and Lina Scavizzi, sopranos; Aga Lahowska, mezzo-soprano; Dino Borgioli, Antonio Marques, Nino Piccaluga and Luigi Cilla, tenors; Mario Basiola, Apollo Granforte and Lomia Ceresol, baritones, and Umberto di Lelio, Huberdeau, Gaetano Azzolini and Michele Sampieri, basses. Henry Russell will be conductor and Franco Paolantonio and Arnaldo Schiavoni assisting conductors.

## To Aid Veterans' Mountain Camp

A second program for the benefit of the Veterans' Mountain Camp will be given by prominent artists in the Century Theater, New York, on June 10. A program of operatic scenes will be given by Marie Rappold, Anna Fitzu, Frances Peralta, Nina Morgana, Ina Bourskaya, Giacomo Lauri-Volpi, Manuel Salazar, Nicola Zerola, Armand Tokatyan, Vincente Ballester, Mario Valle and others.



# End of May Brings Profusion of Festivals Over Country

[Continued from page 1]

the latter demonstrating its enthusiasm by giving the composer a fanfare.

## Mr. Stock's "Psalmody Rhapsody"

Mr. Stock's "Psalmody Rhapsody," for chorus, orchestra, organ and tenor soloist (the latter part capitolally sung by Mr. Gigli), which was written for the festival of 1921, closed the evening and the series most fittingly. The chorus, which up to that point had not displayed particular virtuosity, evidently sensed the energetic and tense personality back of the baton and rose finely to its task.

The afternoon of May 30 Mr. Stock and his men gave a program for the children, embracing popular compositions of Mozart, Bach, Bolzoni, MacDowell, Carpenter and Tchaikovsky. The young people crowded the auditorium yet maintained impressive silence during the numbers and were loud in their applause.

The program the evening of May 29 brought Margaret Matzenauer, mezzo-soprano, as soloist; Henry Hadley as guest conductor and Mr. Stock and his forces. The latter played the Franck Symphony in D Minor. Mr. Stock seldom seems to interpret this symphony twice in the same vein. At times he concentrates on bringing out results achieved in variation of orchestral effect. Again he saves his efforts for a smashing climax at the close. On this occasion he exploited the intense emotional content of the Franck composition, building up climaxes of utmost power. The orchestra, with Mr. Hadley on the conductor's stand, played that composer's tone poem, "The Ocean." Mr. Hadley showed again his abilities as a leader, and under his baton the orchestra brought out to the fullest extent the rich beauties of the work.

Mme. Matzenauer used her mellow voice to good advantage in "O Don Fatale," from Verdi's "Don Carlos"; in "Voce di Donna," from "La Gioconda" of Ponchielli, and in Brunnhilde's "Fliegt Heim," from "Götterdämmerung." She was best liked in her extras, particularly in Wagner's "Träume."

## "American Composers' Night"

Monday night, May 28, was termed "American Composers' Night." George W. Chadwick's "Anniversary Overture," conducted by the composer, opened the program. While this was not the first occasion a Chicago audience had heard it, the work was new to the majority of the audience, which appreciated its lovely melodic content and sterling musicianship.

Marie Sundelius, soprano, given but three days' notice, sang in place of Mabel Garrison, whose sudden illness made it impossible for her to be present and sing "Messieurs, Gallant and Gay," from Walter Damrosch's "Cvran de Bergerac," which made the third number on



Felix Borowski, Composer, President of the Chicago Musical College, Who Captured the \$1,000 Prize for His Composition "Youth" at the Evanston Festival

the evening's program. Mme. Sundelius was thus given fresh opportunity to show her mastery of vocal technique. So awkward a vehicle as the composition chosen might well have daunted one who sang on such short notice, yet she sang the stilted phrases with ease and won many recalls.

Mme. Sundelius, Rose Lutiger Gannon, contralto; Theo Karle, tenor, and John Barclay, bass, were soloists in the Parker work, sung by the Festival Chorus and an a cappella choir. Mrs. Gannon's voice possesses a rich, deep quality that she brought out excellently in her solo and quartet work. She won hearty applause. Mr. Karle displayed a well-trained voice, and Mr. Barclay's singing was marked by a brilliance that was never forced. The chorus again betrayed its apparent lack of training by ragged attacks, loss of power when most needed, achieving only a sweet, soft volume in which the words were immediately lost. On the other hand, the a cappella choir,

composed of thirty-three singers, sang with true distinction.

It remains only to speak of the business side of the affair which, after all, paved the way for so signal a success. As business manager, Carl D. Kinsey achieved one of the most notable triumphs in his career. The thousands who attended found efficiency the watchword and courtesy the standard. Worthy of wide emulation was the invariable practice of starting each performance on its way on the precise minute scheduled. Those who came late had to wait until the completion of the first number, whether it be in one or three sections. In arranging the programs Mr. Kinsey insisted on placing no choral work on the roster which would consume more than half the time allotted each performance.

Plans are already under way for the 1924 festival, which, to judge from the seats already sold, promises to achieve as brilliant a success as that just closed. CHARLES H. GABRIEL, JR.

forms have been enlarged and enriched by the years until we have the modern French and Italian art songs. Especially interesting was Miss Boutelle's demonstration that English songs were the first definitely composed of which we have any knowledge. Mr. Woodworth has been for many years a close student of vocal music. He studied singing with Mme. Schoen-René, when she lived in Minneapolis, and he has been heard as soloist with the Minneapolis Symphony.

## VISITING ARTISTS AID IN MOUNT VERNON PROGRAM

Twenty-fifth Anniversary of Event Sponsored by Cornell College Conservatory

MOUNT VERNON, IOWA, June 2.—Music-lovers of this section of the country were delighted by the program of the annual music festival sponsored by the Cornell College Conservatory. This marked the twenty-fifth anniversary of this festival.

Erika Morini, violinist, played on May 10 to a capacity house. She performed a program including the Mendelssohn E Minor Concerto, works of Svendsen, Beethoven, Tartini and Wieniawski and responded to the enthusiasm of the audience with many encores. Harry Kaufmann, at the piano, furnished capital accompaniments.

Mischa Levitzki, pianist, drew a great audience on Friday afternoon, May 11. His entire program was played with technical finish and interpretative insight. It included the Bach-Tausig Organ Toccata and Fugue, Beethoven's "Appassionata" Sonata and works by Chopin, Debussy, Ravel and Liszt.

The Chicago Symphony, conducted by Frederick Stock, made its twenty-first annual appearance here on May 11. Arthur Hackett, tenor, was soloist and sang artistically an aria from Donizetti's "Elisir d'Amore," the "Flower Song" by Bizet and several encores.

The fourth concert of the festival on Saturday afternoon was an orchestral triumph. The program was drawn from the works of Bach, Schumann, Godard and Rimsky-Korsakoff, the Schumann "Rhenish" Symphony arousing deep admiration.

In commemoration of the composer's centenary a notable performance of César Franck's "Beatitudes" was given Saturday evening. Anna Burmeister, soprano; Mina Hager, contralto; Arthur Hackett, tenor, and Walter Greene, baritone, were the soloists. Their interpretation of the beautiful solo passages was marked by sincerity and fine artistry. Further assistance was given by Annie Pierce, soprano; John Conrad, tenor, and Horace Miller, organist, all of the Cornell Conservatory faculty. Frank H. Shaw, director of the Cornell Conservatory, was conductor of the performance and deserves warm praise.

## Gaul's "Joan of Arc" Performed at Potsdam, N. Y.

POTSDAM, N. Y., June 2.—Gaul's cantata, "Joan of Arc" was a feature of the Music Festival held recently at the Potsdam State Normal School. The cantata was conducted by Franklin H. Bishop and sung by the Normal High School Chorus, the Clarkson Glee Club and the Normal Orchestra, with the following soloists: Phradie Wells, soprano; Bertha Garver, contralto; Austin Hughes, tenor, and Paul T. Flood, baritone. The first part of the program included arias by Miss Garver and Mr. Flood and a scene from "Lohengrin," sung by Miss Gow, Miss McKim, Mr. Clifford and Mr. Lobdell. The cantata soloists were heard in a program of solos and concerted numbers on May 18. Miss Wells, who is a recruit to the Metropolitan Opera forces, in particular made a fine impression.

## Ithaca Alumni Unveil Tablet on Anniversary of Conservatory

ITHACA, N. Y., June 4.—The most impressive of the alumni events at the Ithaca Conservatory of Music and Affiliated Schools recently was the presentation of a bronze tablet to President W. Grant Egbert and George C. Williams, manager, the gift of students, alumni and faculty in commemoration of the thirty-first anniversary of the founding of the Conservatory. The presentation address was made by Delmer Cooper, a senior in the Williams School of Expression, at the anniversary banquet held in Conservatory Hall on the evening of May 19. Among those present were M. Ethel Nichols and Mrs. Kate Green Sandwick, members of the first class to be graduated in 1897.

## MINNEAPOLIS HOLDS "CONTEST-FESTIVAL"

Novel Event Inaugurated by City's Schools—Young Folks Stimulated

By H. K. Zuppinger

MINNEAPOLIS, June 2.—The May Music Festival, sponsored by the music department of the public schools, under the direction of T. P. Giddings, assisted by J. Victor Bergquist and Ruth Anderson, has been carried to a successful conclusion. Seven high schools conducted contests among pianists, violinists and vocalists. Young performers appeared before judges selected by the Civic Music League and the five best in each class were chosen. The honor performers appeared at a concert given in the Minneapolis Armory, May 24, with an orchestra selected from the high schools. Of the next four best pianists, violinists and vocalists, two each appeared at the Unitarian Church on Monday and Tuesday.

During the week of February 26 the Ladies' Thursday Musicales sent a committee to each of the high schools to listen to programs of piano and violin music, composed and performed by the pupils. They heard 130 compositions from which they chose eighteen as being most worthy of further hearing. These were played in the Unitarian Church on

Wednesday evening and the winners of this contest appeared in the big concert on Thursday evening in the Armory.

The activities for each day of the week were: May 21, Unitarian Church; recital; two singers, two violinists, two pianists. May 22, Unitarian Church, recital; two singers, two violinists, two pianists. May 23, Unitarian Church, contest between winners of preliminary contest for original compositions by high school students. May 24, Armory, concert by orchestra selected from various senior high school orchestras; soloists, winners of first places in the contests in violin, piano and voice. May 25, Armory, contest between senior high school glee clubs; chorus of 500 voices from the combined glee clubs. Afternoon, May 26, Armory, concert by grade school orchestras, 1000 performers. Evening, May 26, Armory, concert by combined junior high orchestra and combined junior high boys' glee clubs.

As far as is known this is the first time anything of such magnitude has been attempted. In commenting on this festival, one of those in charge of it said: "We are trying to do two things. First, we want to afford an opportunity for talented young people of high school age, studying music, to appear before larger audiences than would otherwise be possible. Second, we are presenting to the public original musical compositions by high school pupils. The numbers composed by these boys and girls

are not merely kindergarten effort, they are numbers that the best musicians of our city can and would be willing to acknowledge as their own. Their compositions in music compare very favorably with, and in many cases surpass, high school efforts in English composition in their maturity. These students have found themselves and a new vision has been given to their lives, because their imagination has been aroused; a wonderful stimulant for a larger and better life."

The gentleman here quoted, anonymously at his request, has not overstated the case. The singing and violin and piano playing has been excellent and the compositions have in many cases an originality and style that are remarkable.

Grace Hodsdon Boutelle, pianist, and W. Scott Woodworth, baritone, have just concluded an interesting series of lecture-recital here. They were given at the homes of the following music-lovers: Mrs. S. T. McKnight, Mrs. John Crosby, Mrs. George C. Christian, Mrs. Alfred Pillsbury, Mrs. John Pillsbury, Mrs. Charles Pillsbury and Mrs. R. P. Woodworth. Each recital dealt with the songs of a country. Germany, France, England and Italy each furnished the music for an evening. Miss Boutelle, the lecture-recitalist, went back into the distant past and showed, by means of characteristic folk music, the development of the thought of the different countries. Opera arias, art songs, lieder, all were included, and examples of each used to illustrate how the primitive



## Denver Celebrates Music Week of 500 Events Without Admission Fees

DENVER, June 2.—Denver's fourth and most comprehensive music week came to a close on May 20. There were about 500 scheduled events, all given to the public without admission charge. These included, held at the City Auditorium, a performance of the oratorio "Elijah" by the Denver Municipal Chorus of 200 voices, and an orchestra of forty-five, with great organ under the leadership of Clarence Reynolds; a concert by the Civic Symphony conducted by Horace Tureman; a choral concert in which organizations of Denver and several from other cities of the State appeared; a program of dancing provided by various schools of the city, with an orchestra under the baton of Henry Sachs; four performances of "The Geisha," conducted by John C. Wilcox, and under the stage direction of William C. Walsh, with a company of ninety singers and an orchestra of twenty-five. The soloists in "Elijah" were Everett E. Foster in the title-role, Agnes Clark Glaister, Bessie Fox Davis and Robert E. Edwards.

One of the most interesting features of the week was a program given by the schools at the Auditorium, when John C. Kendel, director of music in the Denver public schools, conducted 3000 sixth grade children in part-songs, the combined senior High School orchestras in four numbers and the combined senior High School glee clubs in the cantata, "The Peace Pipe" by Converse.

Each noon at the Auditorium there was also an artist recital under direction of Helen Teats, introducing leading instrumental and vocal soloists of the city. The Philharmonic Orchestra from Greeley under the leadership of Raymon H. Hunt, played one noon concert.

Afternoon events at the Auditorium included "Sketches from Woodland Fantasy," conducted by Bessie Dade Hughes; a competition by Denver Junior High School choruses and orchestras, and a Western High School choral contest in which eight Colorado towns outside of Denver were represented. The auditorium Music Week program closed with an ex-service men's concert under the leadership of Frank Haygood.

Fully 8000 vocalists and instrumentalists participated in the celebration.

Local and State bands gave many concerts on the streets; many churches presented oratorios or elaborate musical

programs; in the public and private schools, hospitals, music stores, hotels, theaters and clubs innumerable programs were offered. Thousands participated in community singing under the "flying squad" of song leaders. In the Greek Theater of the Civic Center, audiences of many thousands heard open air concerts.

The theater seating 3600 persons, was

## WASHINGTON HAS GAY MUSIC WEEK

### Choir of 8000 Children and Many Societies Share in Celebration

By Dorothy DeMuth Watson

WASHINGTON, June 2.—The singing of the chorus of 8000 children in the American League Ball Park was a feature of Music Week in Washington. Edwin C. Barnes, director of music in the Washington public schools, and Robert Lawrence, director of the Community Music Association, alternated in conducting. A band concert given by the Army Band led by W. J. Stannard, and the Marine Band by W. H. Santelmann, was given in honor of General Pershing, Major General John J. Lejeune and Admiral Kootz preceding the concert of the children.

Helen Corbin Heintz, pianist, and Lucy Dickinson Marx, soprano, were the soloists at the Arts Club on May 27. Mrs. Marx sang her own composition entitled "Radiance," which she has dedicated to her teacher, Mary Cryder. Minna Neimann was the accompanist.

One of the most interesting programs presented during Music Week was that given by Margaret Callahan, pupil of Paul Bleyden, on May 27. Miss Callahan sang three groups of songs, one composed of Old English songs, one of songs in foreign languages, and the last by modern composers, and she had to respond to several encores. Mrs. Paul Bleyden was at the piano.

Georgia E. Miller presented Pauline Graff in a piano recital at the Arts Club on the evening of June 2.

The Choral Art Society, George H. Miller conductor, presented "Hora Novissima" by Horatio Parker at the Central High School Auditorium on May 28. The soloists were Marie C. Deal, soprano; Mrs. Marguerite L. Groomes, contralto; William F. Raymond, tenor; George H. Miller, baritone; and Mayford R. Miller, bass. Emma Louise Thompson was at the piano and Lewis Corning Atwater at the organ.

The Music Club of the Government Hotels, Claude Robeson, conductor, gave its third concert of the season, Thursday evening of last week, assisted by Norman Johnston, baritone, with Frances Sullivan as accompanist.

Dr. Sigmund Spaeth gave a lecture-recital entitled "Old Tunes for New," at several of the Music Week programs, including an evening at the Central High School Auditorium under the direction of the Community Music Association with Robert Lawrence, song leader, Jules Falk, violinist, and Cecil Cowles, pianist. Princess Nacomee, an Indian princess, presented native American folk songs in costume at the Central High School Auditorium with Robert Lawrence, also at several of the extra added Music Week features given at Keith's Theater. The Nordica Mandolin and Guitar Club, assisted by the Washington Quartet, composed of Mary Sherrier Bowie, soprano; Richie McLean, contralto; Jack Bowie, tenor; Fred East, bass, and George Wilson, accompanist, gave an interesting final program at the Central High School.

The Washington Opera Ballet, headed by Paul Tchernikoff, director, and Elizabeth Gardiner gave an admirable recital at the President Theater recently. The work of their pupils, Margaret Zolnay and Jesse Edwards, was particularly brilliant, and Elaine Hull, Edna Bowman, M. Cross, Kathryn Herford and others also did excellent work. "Moonflower," with music by Cui, Rimsky-Korsakoff, Lubomirski, Laroux, Ippoloff-Ivanoff and Grieg was a striking one-act ballet. The ballet from "Prince Igor" of Borodine was also finely done.

packed at each of the four successful "Geisha" performances.

The Denver Music Week Association put on this elaborate week with the expenditure of about \$12,000, of which \$5,000 was donated by the city, \$4,000 by Community Chest, \$500 by the Board of Education, and the balance was realized from the sale of dollar memberships in the Association.

Already the directors: F. W. Carringer, president; I. I. Boak, Mrs. Guy K. Brewster, F. D. Darrow, Harry G. Goodheart, J. C. Kendel and J. C. Wilcox are discussing plans for a bigger and better Music Week in 1924.

J. C. WILCOX.

## "FESTIVAL IDEA" FIRMLY ESTABLISHED IN DULUTH

### Minnesota City Holds First May Festival and Achieves Notable Results in Three-Day Series

DULUTH, MINN., June 2.—Duluth's first May Music Festival, which was held at the Duluth Curling Club May 24, 25, 26 has firmly established the festival idea here. Haydn's "The Creation" opened the festival. This marked the first time the oratorio had been given here, and Lyman Ackley's artistic direction made the performance a notable event. The chorus was made up of singers representing Duluth churches, schools, musical organizations and special vocal artists. The three soloists, Perie Reynolds, soprano, of Duluth; Burton Thatcher, bass-baritone, and George E. Planc, tenor, both of Chicago, acquitted themselves with great credit.

In an introductory talk before the musical program, Mrs. George S. Richards, local impresario, urged Duluth to perpetuate the festival and to draw in all the surrounding towns, and to provide a suitable auditorium where such affairs could be presented. George M. Peterson greeted the audience on behalf of the association, and introduced Commissioner P. G. Phillips, who substituted for Mayor S. F. Snively, in greetings of welcome from the city.

A "Young Folks' Concert" by 1700 pupils of the Villa Scholastica, the Cathedral High School and other Catholic schools of Duluth, under the direction of Cecelia Ray Berry, was the second event of the festival. Soloists that evening were Mrs. Valborg Finkelson, violinist, accompanied by Mrs. E. Jack-Miller; Mrs. Stanley Butchart, vocalist; Gustav Jackson, violinist, and Albert Howe, cellist. Mrs. Howard Kirkpatrick, soprano; Alice Bice, soprano; Loretta Filiatrault, soprano; and Margaret Kane, pianist, were also heard in solo numbers.

"Artists' Night," May 26, closed the festival. Selim Palmgren, eminent Finnish composer-pianist, played three of his own works and was splendidly received. Mr. Palmgren was accompanied by the festival orchestra, D. J. Michaud, conductor. Elizabeth Richardson, local soprano, sang arias from "Tosca" and "Louise." Gustav Jackson with the festival orchestra played several violin numbers, and the festival chorus had Gladys Gerard, Emeline Brett and Dorothy Boylan as soloists.

Great credit is due the festival orchestra, which was organized and rehearsed by Gustav Flaaten, of the Flaaten Conservatory. The strongest works on the orchestral program were the "Prize Song" from "Meistersinger" and the "Lohengrin" excerpts. They were remarkably well played. The chorus sang "Gallia," showing the effect of careful training. The program was concluded by the playing of D. J. Michaud's setting of "America."

MRS. GEORGE S. RICHARDS

### SAN DIEGO, CAL.

June 2.—The Amphion Artists' Course was concluded with the recent recital given by Feodor Chaliapin, bass, at the Spreckels Theater. Hundreds were turned away, unable to gain admission. Mr. Chaliapin sang admirably, and at the end of the long program there were persistent demands for encores. He was ably assisted by Max Rabinowitch, pianist.

W. F. REYE.

Before sailing shortly for a summer abroad, Ernest Schelling will prepare a version of his "A Victory Ball" for the use of Sousa's Band on its tour this summer.

### SAN JOSE, CAL.

June 2.—The annual May Festival at the College of the Pacific was inaugurated on May 27 with Haydn's "The Creation" sung by the College Chorus and assisting soloists under the baton of Charles M. Dennis, dean pro tem of the Conservatory. The performance was a commendable one, especially fine work being done by Marian Brower, soprano; William Edward Johnston, bass, and Chester Herold, tenor. The chorus has sung to better effect in previous performances of this oratorio, but its work was creditable for the most part. The Conservatory Orchestra was used only in support of the chorus, Allan Bacon, organist, accompanying the soloists. The audience taxed the capacity of the auditorium.

MARJORY M. FISHER.

### CANANDAIGUA, N. Y.

June 2.—Canandaigua's fifteenth May Festival attracted large audiences. The Choral Club did excellent work under the baton of Jay Mark Ward, and Paul Althouse, tenor, was a capital soloist. Mr. Althouse sang the tenor rôle in Thomas' cantata, "The Swan and the Skylark," given in the afternoon, and was listed for several songs at the evening performance and had to give a number of encores. In "The Phantom Ships" the composer, Rudolph Gruen, who was at the piano, shared in the applause. Rae Potter Roberts, contralto, was warmly applauded for her singing on both programs. Members of the Choral Club, Audra Bennett Pease, soprano, and Wilson W. Fitch, baritone, shared the honors with the visiting artists.

### Birmingham, Ala., Has New Women's Chorus

BIRMINGHAM, ALA., June 2.—Ferdinand Dunkley, representative of the MacDowell Colony League in Birmingham, will organize and conduct a new women's chorus for the MacDowell Club. Membership in the chorus will include membership in the MacDowell Colony League. Mr. Dunkley's series of organ recitals on the organ in the Church of the Advent was a notable feature in musical life here last winter, the programs having been well chosen and excellently given.

E. Robert Schmitz, pianist, concluded his season with a recital in Cincinnati on May 18 and will spend a month in recreation before going to Chicago to begin his five-weeks' master class session.

## TO CONCERT MANAGERS & ARTISTS

Have you booked for the season of 1923-24?

NEW YORK'S two most prominent and most beautiful theatres are now available for Concerts, Lectures and Meetings, Sunday Afternoons and Evenings and days that do not conflict with regular performances.

### CENTURY

62nd St., Central Park West  
Near Columbus Circle  
Seating Capacity 2970

### JOLSON'S 59th ST.

At 7th Avenue  
Diagonally Opposite Carnegie Hall  
Seating Capacity 1750

## BOSTON (Mass.) OPERA HOUSE

Apply to JULES MURRY, 223 West 44th St., N. Y. Phone Bryant 5320

79th—213 West—Apt. 4—One Room Studio—Knabe Grand—Phone—Southern Exposure—Subway—Suitable for two—Housekeeping.

### \$25 to \$100 Weekly

for leisure time work in local communities can be earned by energetic persons capable of approaching musicians, students, music-lovers and others. Only thoroughly responsible people who are willing to canvass studios, classes and schools will be considered. Permanent income.

Address Box 100, c/o Musical America, 501 Fifth Avenue, New York.

### PARAMOUNT PICTURES

Theatres under direction of Hugo Riesenfeld

**RIALTO** Broadway at 42d St.  
ALICE BRADY  
In "THE SNOW BRIDE"  
A Paramount Picture  
FAMOUS RIALTO ORCHESTRA

**RIVOLI** Broadway at 49th St.  
William de Mille's Production  
"ONLY 38"  
With May McAvoy, Lois Wilson, Elliot Dexter and George Fawcett  
A Paramount Picture  
RIVOLI CONCERT ORCHESTRA

**CAPITOL** Broadway at 51st St.  
Phone Circle 5500  
"Subway to Door"  
World's Largest and Most Beautiful Motion Picture Theatre  
Edward Bowes, Managing Director  
Week Commencing Sunday, June 10  
MACK SENNETT Presents  
Ben Turpin and Kathryn McGuire  
In "THE SHRIEK OF ARABY"  
PRESENTATIONS BY ROTHAFEL  
An extraordinary Bill of Diversions, with Capitol Grand Orchestra, Erno Rapee, Conductor. Capitol Ballet Corps, Soloists, Capitol Quartette.  
Hal Roach Presents His Rascals in "BACK STAGE"  
An "Our Gang" Comedy.





Dear MUSICAL AMERICA:

It seems I was in error when I stated that the first New York production of Giordano's "Fedora" was made by Cleofonte Campanini at the Lexington Avenue Opera House with Dorothy Jardon in the title rôle. Thus I was induced to correct an editorial statement made in the New York Times that the opera had been first produced at the Metropolitan with Lina Cavalieri in the name part. The Times was right—it generally is.

The first production was made at the Metropolitan on Dec. 5, 1906, with Caruso as Loris and Scotti as *de Sirieux* and the beautiful Cavalieri in the name part. Arturo Vigna conducted.

In referring to the audition given Signor Bimboni's opera, which he had submitted to the directors at the Metropolitan, I stated that I had been informed that the conductors and others who heard the opera did not think it was sufficiently important to incur the expense necessary for its production. It was not my intention to reflect in any way upon the management as considering the question of expense. I simply translated the adverse opinion in the way I did. As Edward Ziegler, the assistant general manager of the Metropolitan, writes me, the question of expense in such matters is never thought of for a moment.

With regard to my statement that I did not think that conductors were the best judges of such a work, Mr. Ziegler reminds me that he had heard that Bimboni, the composer of the opera, had been a conductor himself and had conducted some of the Savage opera performances in this country.

On the question of the ability of conductors to pass upon a work, as I wrote you, the record shows that some of the greatest symphonies and operas were brought out in spite of their opposition and that it was only after these works had been acclaimed by music lovers that they secured a place in the repertoires of the leading opera houses and symphonic societies.

How a clever actress worked John McCormack to boom a song of hers is told in a special dispatch to the New York World from Paris.

"Mollie O'Mine" is the title of the Irish ballad which Elsie Janis says she wrote herself. The way she got at "Jawn" was that every morning at the Hotel Crillon the noted tenor heard a pretty voice singing the air. He finally was so interested, indeed so fascinated, that he inquired as to who owned the voice. It was Elsie. John, they say, expects to sing it when he returns to this country. As to whether this is a press agent story dependent sayeth not.

Apropos of McCormack, both he and Charles Hackett have been scoring splendid successes in Paris, to which fact I have already alluded. When I looked over the program of the songs sung by McCormack, I was astonished at the scope. It justifies those who long ago insisted that he was an artist of the first rank and by no means confined to the

ballads with which he made his first success. The two tenors appeared in one week and so made a sensation.

In the reports in the press mention is made that speculators had the best seats and made themselves so objectionable that some of the leading theaters in Paris have decided that after this the box office will not sell more than five tickets to any one person. So, you see, they have a speculator nuisance in dear Páree as well as we have here.

In the course of her legal troubles with her husband, Lou Tellegen, Geraldine Farrar implicated a number of young ladies as having been too friendly with her husband. One of them insisted that she was wrongfully accused and demanded an opportunity to vindicate herself in court, which, in such proceedings, is not always possible. However, she finally succeeded in obtaining complete exoneration of the charges.

The result is that she has stated through the press that she intends to sue the persons on whose testimony Mme. Farrar based her charge. Incidentally, she proposes to sue La Geraldine for a million dollars' damages to her character, now that that has been established as being beyond reproach. As La Geraldine is reported to be worth only \$999,999, the problem arises how, if the verdict goes against her, she will be able to pay that million. Perhaps Lou will lend her the extra dollar required.

By the bye, did you know that La Geraldine, when she was in the movies, was responsible for breaking up a contemplated merger which would have brought the movie business to the brink of violation of the Sherman Anti-Trust Law?

According to the investigation which is now being made by a commission to find out whether the methods of a certain movie corporation are legal or not, a Mr. W. L. Sherry, vice-president of a movie corporation, said that he was merging the corporation which he then owned with the one which is under investigation. At that time he said he was worth \$800,000. A few months later he said he wasn't worth fifteen cents, and all because Geraldine Farrar immortalized her matchless personality in the movies. He said that he was urged to sink \$125,000 in "Joan the Woman," a Farrar feature film. The receipts, however, were never over \$50,000, if that, and he had to borrow money from a bank and put up his \$800,000 stock as collateral. Then he had to sell the stock at a great loss, and that is how the great merger never came about, while he came to be worth just fifteen cents.

To show you the lack of appreciation of the public, not alone was this particular movie splendidly produced with every possible adherence to historic accuracy, but La Geraldine never played with greater charm, force and dramatic intensity in the whole of her long and successful career. It was only toward the last when she was bound to the stake and about to be burned up by camouflaged gasoline that she showed that self-consciousness which has always more or less detracted from the merit of her work. But, all said and done, it was the unanimous opinion, at least of fair critics, that she had risen to a great height in that performance and had shown very distinctly that she is an artist with unquestioned power even off the operatic stage.

Last week I referred to the report that Gatti had thrown out a hand to La Geraldine, who had thereupon insisted upon conditions that were impossible.

'Twas a lovely story, but alas, there isn't, it seems, a word of truth to it.

Gatti has neither seen nor talked—over the phone—with the sweet singer. Voila!

Margaret Matzenauer delayed her departure for Europe to sing at a concert for the benefit of the Veterans' Mountain Camp. Among the artists who were allied with her to aid this worthy charity were the tenor Schipa, who gave up a concert out of town; Florence Macbeth, who gave up a visit to relatives before leaving for Europe, while Bourskaya, Schelling, Seidel, Willeke, Foch postponed going to their country homes in order to make this a gala music festival.

Do you realize the readiness with which the most distinguished artists give their services for any worthy charity? Not a season passes but that hundreds of thousands of dollars are raised by them, and yet there are many well to do people who do not devote a dollar to such purposes, but nevertheless are ever

ready to believe any scandal about artists and condemn them right away.

A cablegram to the New York Herald informs us that Dr. Richard Strauss is growing modest. The reason for this profoundly disturbing announcement is that the worthy doctor in an interview in the *Tribuna* of Rome discussed his new stage work, now ready for production. He calls it an "Intermezzo" or "Bourgeois Comedy," the story of which is taken from his own family, with his wife as the inspiration of the leading character.

This will not be the first time that the domestic felicities and infelicities of the composer's family have been translated into music, as the score of Strauss' "Sinfonia Domestica," with its cacophonous orchestra, is intended as a musical picture of a day varied by stormy and serene events.

Strauss, they say, is going to take the Vienna Philharmonic on a tour to South America. Is he going to use the South Americans to try out his new work before he attempts to inflict it on the poor Americans, whose musical taste he doesn't consider, you know, to be of a very high order?

Gilbert K. Chesterton, the English writer and master of paradox, when he passed along Broadway and saw all the signs, exclaimed: "What a sight for a man who can't read!"

When you come to think of it, with the displays on the various theaters, movie houses, stores and let us not forget the advertising signs of cigars, non-intoxicating drinks, chewing gum and auto tires, Chesterton's remark seems much to the point. It has certainly inspired Mrs. Gatti, who is vice-president of the Society of Musical Optimists, and who is just now on her way to Europe to study conditions there—how many of them are going to Europe to study conditions—to start a movement "to restore and preserve the scenic and architectural beauty of New York from commercial outdoor advertising."

Mrs. Gatti says that we have emerged from the pioneer stage and are rapidly entering a period of art and culture.

Thank you, Mrs. Gatti; we didn't know it till you told us.

Score one more for our American musicians!

Works of no less than three American composers residing at the American Academy in Rome have been given under unusually fine conditions by the famous Augusteo Symphony Orchestra in Rome. Harold Hanson, one of the three, conducted the orchestra which presented for the first time his symphony, "North and West," which later will be played in London under Albert Coates, and it is said that Walter Damrosch is to produce it here next season.

Then there was a symphonic poem of Leo Sowerby's and a composition by Randall Thompson. In May the music school gave two concerts of chamber music in co-operation with Mrs. Frederick Shurtleff Coolidge, the founder of the Berkshire Music Festivals. Six prize and commissioned works written for the Berkshire Festivals were performed in Rome by well known artists. And so it goes all the time, with our musicians, singers, composers winning recognition. Perhaps later, when they have all had the hallmark of European approval, they will be able to come back here and be received with sufficient consideration to enable them to have three square meals a day. Anyway, if they don't they can always sing and play for charity.

Frank Munsey, who already owns the *Sun* and *Herald*, has bought the *Globe*, one of the oldest daily papers published in this city, for it was founded by Noah Webster of the well-known Webster Dictionary as far back as 1793 under the alluring title of *The American Minerva*.

It seems that Mr. Munsey has not the Associated Press franchise for the *Sun*, so from time to time it was rumored that he was in the market with a million or more to buy the *Evening Post*. However, it seems, he has bought the *Globe*, whose publication will be discontinued.

When the *Globe* is consolidated with the *Sun*, it may deprive our friend, Pitts Sanborn, who has for a considerable time been the *Globe's* efficient musical critic, of a job, which would be regretted, for Pitts has shown himself to be a clever as well as careful and conscientious commentator on musical events, though he has never been *persona grata* to our friend Gatti of the Metropolitan, but that is another story.

The number of our really competent

## Viafora's Pen Studies



When Guiomar Novaes, Brazilian Pianist, First Came to North America, in the Season of 1915-16, the Brilliance of Her Playing and the Maturity of Her Interpretations (for a Maiden of Only Twenty Summers) So Captivated the Late James Huneker That He Named Her "The Paderewski of the Pampas." She Has Made Several Highly Successful Concert Tours in the United States Since That Time, and Has Just Completed the First One That Took Her All the Way to the Pacific Coast. Mme. Novaes Plans to Spend Next Season in Europe and to Return to the United States for the Season of 1924-5

music critics is so small that Pitts ought not to have much trouble in finding an opportunity to continue his critical fulminations.

When I wrote a little while ago that few great artists, whether pianists, violinists, singers, have ever composed much of value, it provoked from Richard Kountz of Pittsburgh a reply. He names among the pianists who have written great things Saint-Saëns, Liszt, Chopin, Mozart, d'Albert and Mendelssohn and among the organists Buxtehude, Bach, Beethoven, Franck, Widor and Guilmant.

Commenting on this, Richard says that the list is few because the number of great composers is itself few.

I think that our friend makes the very point that I did. In the first place, some of those on the list were not particularly noted as pianists. They might have displayed a certain ability to play some of their own compositions, but they were not accepted in the sense that we speak of the virtuoso. The same applies to some of those given on the list by our friend as organists.

I think, however, that my statement will stand. If you want to test its reliability, make out a list for yourself of great pianists, cellists, violinists, opera singers, organists and then put down how much they have produced in the way of musical composition of value. You will be astounded to find that it is a very small quantity.

According to "Daniel," who writes for the New York *Sun*, his mother meant him to be a church organist. He meant himself to be an electrical engineer. But there he is out in the box—one of the greatest left-handers in the history of baseball. His name is Arthur N. Nehf, born in Terre Haute, Ind., and now a winter resident of Washington, also in the Hoosier State.

Nehf still has musical aspirations. Not that he hopes to be an organist when he throws down his glove for the last time and bids the game farewell. According to "Daniel," Nehf likes the classical and semi-classical and in that department holds perhaps the major league championship. As "Daniel" says, Goldie Rapp of the Phillies may have something on Art in ragtime, but when it comes to "Hearts and Flowers," the Spring Song and the like, give us Art Nehf.

Well, if music has lost a shining light, baseball has won one. Incidentally, it may be observed that there is a great deal more money for him to be known as "one of the greatest left-handers in the history of baseball" than had Nehf undertaken to compose an American opera.

An editorial in the *Sun*, presumably written by the veteran Henderson, referring to Gatti's recent statement that in making up his repertoire he did his level best to preserve that beautiful thing we call *bel canto*, reminds us that

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

there are other obstacles in the way of the cultivation of the old art of singing at the present day. The operas in which execution of this kind is demanded are not so popular with the public as are more dramatic works.

The writer of the editorial gives as one reason that there is so little beautiful singing today that the older singers were willing to devote more time to preparing themselves for an operatic or concert career.

Here let me again refer to something which cannot be sufficiently insisted upon, namely, that one of the troubles of singers today, especially in opera, is the preponderating power of the orchestra, which has got to such a point that it very often drowns them out. You can go on increasing the size of the orchestra, but you cannot go on increasing the size of the human voice. There is a very definite limit to that, as some of the singers have found out when they have tried to be heard with the orchestra going fortissimo.

Do you remember what dear Schumann Heink said of having to sing in Strauss's "Electra," when the orchestra was going full blast and she was expected to sing through it, over it or under it?

In the olden days, the orchestra of fifty or sixty was understood, in opera at least, to be there to support the singers and assist in the general effect. Today, however, many of the conductors think the orchestra is all there is to it, with which position most of the audience who paid their good money to hear the singers are not in accord.

Lawrence Gilman, the recently appointed music critic of the New York Tribune, is in Paris where he arrived in time to attend the obsequies of the symphonic year and where in the month of May they can hear the special series of Koussevitzky concerts now beginning their third season in what Monsieur Koussevitzky calls "the center of the world's civilization."

Commenting on this, friend Gilman reports that it may be said once for all for the comfort of Americans whose feelings are likely to be bruised by Monsieur Koussevitzky's phrase about "the center of the world's civilization," that Parisian concert-goers and reviewers listen with apparent equanimity to orchestral performances which would provoke hard sayings in Boston, Philadelphia, Chicago or New York, and also, he hastens to add, in Cincinnati, Cleveland, San Francisco or Detroit. Politic Mr. Gilman evidently doesn't want to leave out any American city in which there is a symphony orchestra.

Then he goes on to say that it is not easy for an American observer, accustomed to the playing of orchestras like the New York, Boston, Chicago or Philadelphia organizations, to be both polite and honest in reporting frankly his sensations at a Colonne or Pasdeloup concert in the spring of 1923. And there you have it.

Some years ago, your editor took up that question and insisted from the public platform all over the country that the time had come for us to get rid of the ridiculous prejudice that the standard of music, especially in the way of opera or symphonic works, is higher in Europe than in this country. We were already giving far better performances here even before the war.

Gilman cannot do better work to aid the cause of music in this country than by stating the truth and contrasting conditions as they are here with what they really are on the other side. For years and years, we Americans have stood like a lot of silly sheep accepting the cynical criticism of the artists and conductors who have come here, made a great deal of money, then gone back and sneered at us.

As a matter of fact, certain foreign artists and conductors who have fallen down here did so because they could not measure up to our standard.

It is reported that the Volksoper of Vienna has decided to give Mme. Cosima Wagner one per cent of the receipts of all Wagnerian performances at that house and the State theaters of Munich have passed a similar measure. It seems probable that the example will be followed by other opera houses throughout the world.

As it is known that Mme. Wagner has been for some time past, owing to the war, in serious financial difficulty, it is proper that the Austrian and German opera houses should give her something of their receipts to alleviate her distress. It occurs to me, however, that one per cent—especially if paid in marks—would scarcely enable Mme. Wagner to get a square meal at present prices in Vienna and Berlin.

Bronislaw Huberman, with whom I had a slight run-in when he was here, has recently expressed his sentiments with regard to his experiences in this country to a reporter for the *Neue Freie Presse* in Vienna. Evidently, Bronislaw has had a change of heart, for he states that he reached conclusions quite different from many that have been taken back to Europe. He supports just what I have written with regard to artists and conductors of European reputation falling down here. As he says, a great European reputation and advertising are not sufficient to bring success in America. He believes that theory has already brought bitter disappointment to many European artists.

Then he goes on to say that the American public, especially in the larger cities, must not be underestimated. It has an independent judgment of its own and, especially now, is accustomed to hear the best from everybody. Thus it has gained fine feeling and is exacting. The first appearance, he admits, in New York is before highly trained audiences, before independent critics, conscious of their responsibility. He who stands this test has passed his great examination not only for America but for the whole world. Evidently, Bronislaw has seen a light.

Louis Graveure, who has made such a success here, especially since his identity was suspected, whereby he got a great deal of attention from the press, has been in Berlin where he created a sensation. Dr. Schmidt, the eminent critic of the *Tageblatt*, considers Graveure's voice quite exceptional, that it has great beauty of tone, besides which Graveure has absolute mastery of all technical matters. His management of breath is wonderful, while his enunciation is clear, though with a foreign accent.

Well, Graveure may now take to himself the satisfaction of having conquered not only this country but Berlin. At the same time, it doesn't in any sense depreciate his conquest of the Berliners if I say that the Germans are capable of listening to more poor singing than any other nation I know of. Solid musicians they are. Many fine pianists they have, but when it comes to singing well—tastes differ.

To the courtesy of D. W. Griffith, long recognized as the top notcher of movie producers, I owed the ability to be present at the premiere of his latest production, "The White Rose." It gave me an opportunity to realize how much a somewhat trite story, if admirably presented, owed to the accompanying music, which flowed all the way through it with continuous reminders of "Sweet Alice, Ben Bolt." In fact, I got enough of "Sweet Alice" and "Ben Bolt" for several hours after.

The production restored to us Mae Marsh, already famous in Griffith's wonderful movie "The Birth of a Nation." It also brought out as the hero a young clergyman who falls from grace and is represented by Ivor Novello, who has particular interest for musical people because he is the son of that very able musician and music teacher, Clara Novello Davies.

A good deal has been talked and written about the results of a mixture of races, but an English mother and an Italian father have never produced anything finer and handsomer than Ivor, who is particularly adapted to the rôle he had to assume, a very difficult one, by the bye. His frank, open countenance, his fine eyes, refined and noble features, all recommended him to the audience. The only doubt about him—he is still very young—is whether he would shine equally well in other rôles, the doubt arising not only from a certain stiffness in his action, but from the immobility of his face. However, time will tell that story.

Meantime, Griffith is to be congratulated in producing what will doubtless be a great success, for the story is depicted with care, the pictures are attractive, the company as a whole is excellent, the music is appropriate and there is sufficient religion injected at various

periods to appeal particularly to those who will find that they can go to church and see a good play at the same time.

Some of the critics, while praising the play and the performance, disagreed with Griffith on the ground that the story of the little orphan who first develops into a flapper, acquires silk stockings and rouge and later appears with a baby, though not married, when she goes through heart-rending experiences in the usual rainstorm is not true to life.

At the very time I read that, I read in another paper that a certain Dorothy Taft collapsed in front of the desk at the Wilson Avenue police station, where she had gone early that day with her child of eighteen months to seek food for herself and her baby. Both were removed to Kings County Hospital suffering from malnutrition.

Dorothy told the police in charge of the station that the father had disappeared immediately after the birth of the child. She had struggled to get food for the baby all along, but her money had given out and she was at the end of her resources. Well, truth was always stranger than fiction.

Reading that clever periodical, *John O'London's Weekly*, I came across an anecdote about Auber, the French composer. It seems his great eccentricity was that he never took his hat off if he could help it, which resulted in the following story told in Paris:

When in January, '55, Gerard de Nerval was found suspended from a lamp-post in the Rue de la Vieille-Lanterne, he had his hat on his head. His friends, even the police, pretended to argue from this that he had not committed suicide, but had been murdered. "A man who is going to hang himself does not keep his hat on," they said.

"Why not?" asked Auber simply, "if I were going to kill myself, I should certainly keep my hat on."

Reinald Werrenrath has finally reached the height of his ambition, for he was appointed one of the three judges to select the winners in the city harmonica contest held in Central Park. It isn't always that a noted artist gets an opportunity to have such a distinction thrust upon him.

S'r Thomas Beecham, whose father made various millions in pills that are still considered part of the necessary im-

plements by which the true Englishman regulates his internal arrangements, tried to get even by spending money in an effort to restore the pre-war operatic glories of Covent Garden. It landed him in bankruptcy. The British public did not seem to appreciate his efforts.

When in the bankruptcy court his lawyer explained that Sir Thomas was temporarily embarrassed because, in trying to present classic music to the British public, he had spent a large part of his fortune, the judge said: "What use is that to anybody?"

The Associated Press report, commenting on this, said that "the remark has depressed music lovers in England."

There is an apartment house on the upper West Side whose inhabitants recently staggered into a police court seeking justice from the local Solomon. It seems that a pianist insisted on playing constantly. This offended the ears of the other music loving tenants who determined to drown out the piano by means of phonograph records. The landlord said the war ante-dated the world conflict, while its first skirmish was about the time of the Spanish-American fracas.

The parties who started the affair were a Russian from Moscow and his wife, who are teachers. There would have been no trouble had they not commenced their musical exercises as early as 8 a. m. and kept them up till 10 p. m., which resulted in the retaliatory measures. The landlord further testified that the Russian lady teacher would play Chopin's "Funeral March" on the piano until she was exhausted, when her husband would relieve her and sing mournful lays until she was sufficiently recovered to tackle the "Funeral March" again. Some of the tenants complained that they had lame arms from winding their phonographs.

The local Solomon dismissed the case on the ground that the testimony was so complicated that it was impossible to discover who was the injured party. However, he said he thought that the principal sufferer had been the landlord. This should rejoice those who have had their rent raised, says

*Mephisto*

## CINCINNATI CHOIR SINGS "CREATION"

### Symphony Concerts May Change Home—Visitors in Recital

By Philip Werthner

CINCINNATI, June 2.—A concert of great interest was given recently under the baton of Walter J. Berg, when a chorus of fifty voices gave the "Creation" of Haydn, assisted by Florence Teal-Watts, Howard Haffner and Howard Fuldner as soloists. Irene Carter-Ganzel presided at the organ.

At a recent meeting of the directors of the Cincinnati Symphony Association Mrs. Charles P. Taft, president, delivered a comprehensive review of the doings of the orchestra for the past year, and praised the work of the new conductor, Fritz Reiner. There has been some discussion of the possibility that the orchestra will give its concerts again in Music Hall next year, as this holds more people than the Emery Auditorium.

E. Robert Schmitz and Eva Gauthier gave a joint recital for the benefit of the American Field Service Fellowships for French Universities on May 18. The excellence of the program warranted a larger attendance. Mr. Schmitz played admirably the Fantasia and Fugue in G Minor of Bach-Liszt, the "Children's Corner" of Debussy, and numbers by Whithorne, Ravel and Saint-Saëns. Miss Gauthier sang in fine voice modern numbers and Rossini's "Una Voce Poco Fa."

The Women's Musical Club, Mrs. Philip Werthner, president, gave an attractive concert in the Hotel Alms Hall on May 16. Mrs. Irene Carter-Ganzel was hostess. Those who took part in the program were Mrs. C. J. Broenan, Emma Beiser-Scully, Florence Teal-Watts, Mrs. Millard Shelt, Mrs. Joseph Ryan, Maud Fleishman and Estelle K. Shealar.

The Windsor Choral Club, led by C. Hugo Grimm, and assisted by Alice Gardner, Mrs. Walter H. Tarr, Jr., L. F.

Bader, R. H. Collison and members of the Cincinnati Symphony, gave a comprehensive program on May 18 in the new hall of the Windsor School. Mrs. J. C. Olliver was chairman, and the chorus and all the soloists sang well.

Under the auspices of the Cincinnati Women's Club department of music, Emma L. Roedter, chairman, the Junior Music Circle recently gave a program. Margaret and Jane Lewis and Martin Dumler were prominent by reason of their excellent piano-playing.

### Music Needs Stimulus in Iowa Schools, Says Federation Report

SIoux CITY, IOWA, June 2.—The public schools of Iowa appear to be lagging behind in the emphasis they place on the teaching of music, according to a survey of the schools of Iowa completed by the Iowa Federation of Music Clubs under the direction of its president, Mrs. Louis Bernard Schmidt of Ames, Iowa. The survey occupied two years, and the co-operation of the State superintendent of public schools, teachers of music and music clubs was enlisted. Music is taught in some form in only 449 schools of this State, according to the survey. This number includes the city and rural schools. "Communities originally settled by the Scandinavian and German races nearly always included music with the 'three R's,'" Mrs. Schmidt declared. "Other communities seem to be oblivious to the necessity for music and have no provisions for having it taught in the public schools," concludes this report.

GEORGE SMEDAL.

### Claudio Arrau, Chilean Pianist, to Play in America Next Season

Claudio Arrau, Chilean pianist, who has been playing with great success in Europe for several seasons, will make his debut in North America in the fall, playing under the direction of the Wolfsohn Musical Bureau. Mr. Arrau is said to have an exceptionally large repertoire and his programs will contain many works hitherto unheard in this country.



## Ninon Romaine to Play in America Next Fall, After Concerts Abroad



Ninon Romaine

A pianist whose appearances in the course of last season brought her favorable recognition in many of the larger cities of the East is Ninon Romaine, who sailed lately for a summer abroad where she has appeared with outstanding success in previous years. Although her recitals in America last season were confined to the larger centers, her reputation has extended to widely separated parts of the country and an extensive tour is being arranged by her manager, Charles N. Drake, for next winter. During her stay abroad, she will give a series of three recitals in London, followed by appearances in Brussels, Paris and other cities on the Continent. Negotiations are under way for a tour of South America in the summer of 1924.

### EVERGREEN, ALA.

June 2.—At the instigation of Augusta Farnham, a small orchestra has been organized here, and plans to make its first public appearance shortly. Annie D. Dean has been elected conductor, and Miss Farnham manager.—"The Ghost of Hilo," a Hawaiian operetta, was given at the Agricultural School under the leadership of Mrs. W. G. Hairston of the music department, and Mrs. J. D. Deming of the expression department. Their pupils participated, and among those prominent were Martha Dickinson, Bertie May Smith, Frances Hichs, Frances Whitcomb, and Kate Sampey McConaughy.—At the union meeting of all the Protest-

ant churches in Evergreen on Mother's Day, at the First Baptist Church, the Orpheus Club had charge of the program of vocal and organ music, given under the leadership of Mrs. W. J. Dunn. Mrs. Hairston and Mattie Lou McCrory were soloists, and a vocal quartet, Mrs. Hairston, Mrs. Dunn, Mrs. Lee, and Miss Stewart, also appeared. A. F.

## HADLEY WORK SUNG IN LOS ANGELES

Interesting Concerts Given in  
Celebration of Music  
Week

By Bruno David Ussher

LOS ANGELES, CAL., June 2.—Outstanding among the events of Music Week was a performance of Henry Hadley's "Ode to Music" by the Los Angeles Oratorio Society, under the leadership of John Smallman. The soloists were Melba French Barr and Florence Midgah, sopranos; Arthur Hackett, tenor, and Clifford Lott, baritone.

Estelle Heartt Dreyfus, contralto, sang Liza Lehmann's setting of Tennyson's "In Memoriam" at a musicale given recently in the music room of Frederick Kimball Stearns, founder and former president of the Detroit Symphony, at Beverly Hills, near this city. The event was sponsored by the Beverly Hills Woman's Club. Grace Andrews, pianist, and William Ripley Dorr, organist, were the assisting artists. There is a large two-manual organ in Mr. Stearns' house. Gertrude Ross presented a program of her own compositions before the Ebell Club, with Lawrence Tibbett, baritone, of the Metropolitan; Margaret Fisher Monson, contralto, and Corinne Ross, reader, as assisting artists.

### SPOKANE, WASH.

June 2.—Umberto Martucci, pianist, appeared in the Musical Art Society's last program of the season at Sherman Clay's recently, and was warmly applauded in Debussy and Tchaikovsky numbers. Annabelle Howard, mezzo-soprano, and Mrs. Robert H. Jones, contralto, sang; and Violet Jane Hollowell was accompanist.—The music memory contest for grade school children has proceeded for some weeks, and has aroused great enthusiasm. Civic organizations and clubs have given their time and influence to assist the work, and many recitals, at which the numbers for the final contest have been heard, have been given by Spokane musicians.

MRS. V. H. BROWN.

### OKLAHOMA CITY, OKLA.

June 2.—The grade school children recently gave a May Music Festival at the Coliseum, under the leadership of Lenore Buchanan, music supervisor of the public schools, and sang with great fervor many familiar melodies. Lucie Duke and Anna Britson were at the piano, and a small orchestra was led by Oscar Bogue. Wilda Fuehner, Mary Edna Trummel, Wilbur Smith and Charles Huey were soloists. Eight hundred children took part in the entertainment.—Bernardo Olshansky, baritone, assisted by Josef Martin, pianist, and Agnes Pringle, violinist, appeared recently in two interesting recitals—one at the First Christian Church under the auspices of the Service Star Legion, and the other at the High School.—The choir of the First Methodist Church sang "Elijah" recently. C. M. COLE.

## Ethel Dobson Achieves Distinction in Concert Activities in New York



Ethel Dobson

A singer who has established herself on a firm basis since her coming to New York two years ago is Ethel Dobson, lyric-coloratura soprano, who has won a noteworthy success through her many appearances. Before coming to New York, Miss Dobson had established herself in high favor in many cities in New England, where she was heard frequently in recital, oratorio, as soloist with the Boston Symphony and in leading roles in Gilbert and Sullivan operas. Aside from her public activities, she maintained studios in Boston and Providence for several years. As soloist with the Kriens Symphony in its New York concert in Carnegie Hall, she achieved a significant success and has also been heard in concerts at the Plaza Hotel, Vanderbilt Hotel, Wanamaker's Auditorium and other places. As the result of her popularity in Atlantic City, where she was soloist with the Leman Symphony in more than 200 concerts in the summer of 1921, Miss Dobson has fulfilled many engagements in that resort during the last season, having sung in concerts at Haddon Hall, Chalfont, Marlborough-Blenheim and

Dennis Hotels and in a municipal concert under the auspices of Mayor Bader. She has also been heard recently in Philadelphia as soloist with the Women's Symphony, and in concerts in Newark, Plainfield, Paterson, Morristown and other cities. Besides continuing her activities as singer and teacher in New York next season, Miss Dobson will be heard in other centers.

## BUFFALO CHORUSES IN FINAL CONCERTS

Guido and Rubinstein Organizations Close Season's Activities

By Frank W. Balch

BUFFALO, N. Y., June 6.—The Guido Chorus, a male organization, twice a National Festival Music prize winner, completed its nineteenth season with an elaborate program before a capacity audience in Elmwood Music Hall on May 22. The soloist was Orville Harrold, tenor, who made a fine impression in two interesting groups of songs by Foster, Polak, Scott, Osgood, Gilbert and Hughes, and an aria from "Lohengrin," besides a number of encores. The Guido Chorus, so ably trained and conducted by Seth Clark, again demonstrated its capabilities with organ-like clarity of tone, clear enunciation and very satisfactory interpretation in the "Pilgrim Chorus" from "Tannhäuser," "Soldiers Chorus" from "Faust," Sullivan's "The Lost Chord," a group of light numbers by Little, Russell and Harling, and some Negro spirituals and hymns.

The Rubinstein Chorus, another choral organization composed of women, brought its season to a close with a concert in Elmwood Music Hall before another large audience on May 29. John Lund, the conductor, has brought the organization to a high plane of musical art. Norman Joliff, baritone, was well received in two song groups, and Harold Morris, pianist, in interesting solos.

PONCA CITY, OKLA.—The Girls' and Boys' Glee Clubs of Ponca City, which won first honors at the interscholastic meet at the A. & M. College at Stillwater, recently performed "The May Bell," by Edwin V. McIntyre, an Oklahoma City composer, under the leadership of Mrs. Frances Catron.

## Examples of tone production aid both teacher and pupil

A man's voice does not demonstrate well to a woman student and vice versa, but with the

### Oscar Saenger Course in Vocal Training

actual examples of tone production are afforded for each student's type voice, and so are of invaluable assistance.



Victor Records of the Oscar Saenger Course are on sale by all dealers in Victor products. Ask to hear them.

Victor Talking Machine Co., Camden, N. J.

**DALCROZE  
EURYTHMICS**  
**SUMMER  
COURSES**  
June 1st to July 15th  
**NEW YORK SCHOOL OF  
DALCROZE EURYTHMICS**  
168 East 51st Street, New York  
Telephone Plaza 4426

**CALLI-CURCI**  
Homer Samuel, Pianist  
Victor Records  
Manuel Berenguer, Flutist  
Steinway Piano  
Management  
Evans & Satter  
527 Fifth Ave., New York

**The Cleveland Institute of Music**  
2827 EUCLID AVENUE, CLEVELAND, OHIO  
ERNEST BLOCH, Musical Director  
Mrs. Franklyn B. Sanders, Executive Director

**Schumann Heink**  
Exclusive Management  
HAENSEL & JONES  
Aeolian Hall New York  
STEINWAY PIANO USED  
VICTOR RECORDS  
Katherine Hoffmann  
Accompanist

**JOHN McCORMACK**  
MANAGEMENT  
CHARLES L. WAGNER  
D. F. McSweeney  
Associate Manager  
511 Fifth Ave., New York

**MARIE SUNDELIUS**  
SOPRANO  
Metropolitan Opera Company  
Management Haensel & Jones  
Aeolian Hall, New York

**Luella Meluis**  
THE INTERNATIONAL SOPRANO  
Ralph Angell, Pianist  
Raymond Williams, Flutist  
Management of  
Luella Meluis  
1125 Broadway  
New York



# Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed; they are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that MUSICAL AMERICA is not responsible for the views of the contributors to this department. Lengthy letters cannot be printed in this limited space.—MUSICAL AMERICA.

## "The Star Spangled Banner" or "Anacreon in Heaven," Which?

To the Editor of MUSICAL AMERICA:

Please don't let me appear to be silly writing so frequently about "The Star-Spangled Banner," but I just want to say a few words again, and this time I would like to stir up an argument.

I have made phonograph records of audiences (a number of them) singing the National Anthem. I did not lead them or conduct them, nor was there any music playing. I have faithfully recorded with the phonograph "the voice of the people."

I have had competent authorities on music inspect these records and they found that they are one and all alike, even to the most infinite details.

Therefore it is perhaps quite a surprise that I tell you that the so-called "authorized arrangements" of "The Star-Spangled Banner" are not arrangements of this piece of music at all. Does this sound ridiculous that I state frankly and with the ability to prove conclusively that, with the exception of one printed arrangement, there does not exist today a printed copy of "The Star-Spangled Banner," the National Anthem of the United States? The authorized versions are not "The Star-Spangled Banner" at all, but are simply arrangements of the old tune, "Anacreon in Heaven," being almost exactly that tune. But "the voice of the people," the phonograph records which I made, disclose the fact that in about one dozen instances, important notes, etc., they disagree entirely with the so-called official arrangements.

This is a democracy in the United States and the sooner our musicians realize it the better. I am at the end of my

patience with high-handed autocracy that dictates what the people shall and what they shall not sing. The people never did and never will sing this National Anthem as it is printed in the authorized versions. They don't like it that way, and it causes endless confusion. The band plays it one way, the people sing it another. It is the property of the people; it is their anthem, and they sing it the way they want to sing it, and that is the way it should be sung. If the bands would play it properly, what a difference it would make.

I have heard the National Anthem sung on different occasions in different parts of the United States. During Music Week in Philadelphia I had a men's club sing it for me in the key of A flat, and they sang it magnificently. I have heard it sung by the Lansing, Mich., Rotary Club, and I have seldom in all my experience heard such a magnificent, patriotic rendition of "The Star-Spangled Banner."

We have among us a great many people who prate that this song cannot be sung. These people stamp themselves at once neither musician, artist nor student because by no stretch of the imagination is this anthem difficult for men to sing if it is played in the key of A flat. I have said this over and over again; have had many great authorities say that it is quite correct, that my contention is well taken; they themselves have proved it time and time again.

I repeat this emphatically, and I would like to start an argument and thresh this thing out. The principal thing I wish to drive home is that the so-called authorized arrangements, Army and Navy version, Educational Bureau version, are not "The Star-Spangled Banner" at all.

but are arrangements of the old English tune, "Anacreon in Heaven."

Folk-songs evolve; the people change them. It is their perfect right to do so. I am for the people and I hate the aristocratic in music as I do a snake in the grass. They don't mean a thing to me, for they are simply reactionary dealers in what they call tradition, which is nothing more than stagnation; they do nothing, they arrive at nothing, they produce nothing, but just simply hold back the wheels of time. They are out of step with the march of progress.

GEOFFREY O'HARA.

New York, May 23, 1923.

## Protests Against Foreign Conductors

To the Editor of MUSICAL AMERICA:

May I not, as an American musician, enter a protest, in all probability unavailing, against the announced intention of the Stadium management to refuse to re-engage the American conductor, Mr. Hadley, and place the entire season under the musical supervision of a foreigner, Mr. Van Hoogstraten.

With the latter I have not the slightest quarrel; rather on the contrary I have a high appreciation of his ability as a conductor. Nevertheless, the issue is, "Shall an American of tried and proved worth be turned down and his place taken by a foreigner who only twenty months ago was absolutely unknown to our musical public?"

The action of the Stadium management in so doing is a direct slap in the face at native musical development. Like the recent engagement of another foreigner to head the Cincinnati Symphony, it is a warning to all Americans endowed with a latent talent for conducting, to do nothing to develop it, as all recognition is reserved for foreigners. If we are ever to have a great school of American composers, we must have as its precursor a race of American conductors.

The day must cease when our composers must humbly kiss the hands of the foreign potentates who sit in the sanctums of our opera houses and preside with imperial sway over the destinies of our symphony orchestras. These men have in the main proved themselves totally unsympathetic to our musical development. They care nothing for our composers, and are so busy when they are here as to be practically inaccessible to them. They earn as much money as possible and rush back pell-mell to Europe, where they regale their friends with stories of lack of musical culture in Dollar-mad Yankeeland.

It would indeed be interesting to hear the motives dominating our musical moguls in the selection of conductors. Is it not time that the public had something to say about it, instead of meekly accepting any unknown foreigner handed to it? Would France, Germany or Italy stand for Americans occupying practically all posts of musical importance to the exclusion of natives? When will the day come when the public will rise in rebellion and refuse its patronage to enterprises so unpatriotically managed? And as for the Stadium's management, what excuse, if any, can it offer? Dare it stand out in the open and in the guise and mockery of civic enterprise, deliver this body to American development and stab our native musicians in the back by retiring a man who is perhaps this country's foremost living composer and conductor and permitting a foreigner to monopolize the entire season?

AMERICUS.

New York, May 31, 1923.

## That Talk by Radio

To the Editor of MUSICAL AMERICA:

We all enjoyed Mr. Freund's fine musical talk by radio (two folks 79 and 75) on the Munson steamer "Southern Cross." Just back from Richmond, Va., where the bootblacks keep time while polishing your shoes to the tunes of Victrola music and dance at their work. Surely a feat to see while they shine their shoes.

MISS K. E. FARMER.

Brooklyn, N. Y., May 24, 1923.

## From a "Rabid Homer Fan"

To the Editor of MUSICAL AMERICA:

In last week's issue, I read in "Mephisto's" musings a paragraph in regard to the chosen representative of the greatest living American women in

music. Let me say at the start that this is the first time I have ever disagreed with "Mephisto." To me his musings are probably the most interesting department of your splendid paper. Now, as a subscriber, I wish you would let me express my opinion on the choice of Mme. Louise Homer as America's greatest living woman singer.

I must admit to being a rabid Homer fan; but all the same, it doesn't blind me to the fact that she has faults as well as others I do not care as much for. It has always seemed a pity that such a magnificent artist, with her great voice and magnetic and lovely personality, should not enunciate more clearly than she does. But, for all that, she is the greatest contralto, barring none, on the operatic and concert stage today. I suppose admirers of Geraldine Farrar and singers of that type cannot understand why she wasn't chosen. To my mind, Miss Farrar doesn't represent the highest type of artistic womanhood, and surely Mme. Homer does. She is a great artist, and what is equally fine, a great woman.

THEODORE CAVANAUGH.

Rahway, N. J., May 23, 1923.

## Limitations of the Harp

To the Editor of MUSICAL AMERICA:

The National Association of Harpists has met in convention, but I am disappointed that none of the members took advantage of the excellent opportunity offered by the meeting at Providence to tell the world what useful purpose is served by the efforts now being made to push the harp into prominence as a solo instrument. The proper place for a harp is in concert with other instruments, or in an orchestra, where its qualities are unsurpassed. It is too inadequate for solo-playing. The fact that there are brilliant harp soloists simply excites one to wonder why they have chosen so limited a vehicle for the display of their artistic qualities. They would be far better employed as soloists in playing the piano or violin.

HARUSPEX.

New York, June 4, 1923.

## Australian by Birth

To the Editor of MUSICAL AMERICA:

I was very much interested in reading the article in the issue of Dec. 9, called "Australia's Brave Struggle on the Path of Song" by Veronica Bedford.

The statement, *re* Percy Grainger, as being the one Australian they are most proud of is certainly out of place as Percy Grainger became a naturalized American some eight years ago (perhaps more) so he is not an Australian is he?

MRS. HELEN V. BUESST.

London, England, May 15, 1923.

## From an Admirer of "Home, Sweet Home!"

To the Editor of MUSICAL AMERICA:

I am so much impressed with the merits of a recent issue of MUSICAL AMERICA that I take pleasure in expressing my appreciation.

The illustrated article on John Howard Payne, with copy of his manuscript of "Home, Sweet Home!" and the data as to the origin of the music, is of great value historically and fixes important facts. I shall embalm the article in my valued scrapbook. May I also add my appreciation of the classic paragraph by the editor at the bottom of the first page—noble sentiment beautifully expressed.

E. D. AUSTIN.

Erie, Pa., May 23, 1923.



**PEABODY  
CONSERVATORY**  
BALTIMORE, MD.  
HAROLD RANDOLPH, Director

## SUMMER SESSION

July 2nd to Aug. 11th

Staff of eminent European and American Masters.

Credits in certain branches for electives to B. S. degree at JOHNS HOPKINS UNIVERSITY.

Thorough Equipment.

Class and private lessons from beginning to completion in all branches.

Recitals and Lectures by eminent artists free to pupils.

Tuition \$15 to \$40 according to study

Circulars Mailed

Arrangements for classes now being made.  
FREDERICK R. HUBER, Manager



**LEO ORNSTEIN**

Pianist and Distinguished  
Composer of Modernist Music

KNABE EXCLUSIVELY



## Season 1924-25



## GUIOMAR NOVAES

Brazilian Pianist

"One of the elect whose superlative artistry must be acknowledged without reserve."—*Chicago Evening American*.

A TYPICAL TELEGRAM

INDIANAPOLIS,

APRIL 2, 1923

LOUDON CHARLTON,

CARNEGIE HALL, N. Y.

NOVAES RECITAL SUNDAY  
AFTERNOON GRAND SUCCESS  
HER PLAYING WAS MARVELOUS  
AND HER INTERPRETATIONS  
MASTERFULLY IMPRESSIVE  
SORRY SHE WILL NOT BE IN  
THE COUNTRY NEXT SEASON  
ALL OF OUR CLUB WANT HER  
BACK

J. P. FRENZEL

For terms and available dates

Address

Loudon Charlton  
Carnegie Hall, New York

Victor Records Duo-Art Records  
Steinway Piano

## PEABODY STUDENTS GIVE WARE OPERA

Baltimore Clubs and Choruses  
Prominent in Week's  
Schedule

By Franz C. Bornschein

BALTIMORE, June 2.—Artistic co-operation by the opera class, orchestra, dancing and eurythmic classes of the preparatory department of the Peabody Conservatory marked the three programs given on May 19, 20 and 25—the first two at the Conservatory, and the third at Carlin's Arena, for the benefit of the Children's Hospital School. Beginning with the ballet music from Gounod's "Faust," the orchestra, under the baton of Franz Bornschein, set a spirited pace which increased with the various individual and group dances directed by Gertrude Colburn. These numbers also included interpretations by the eurythmic classes under Ruth Lemmert's direction. Those who presented this section of the program earned enthusiastic approval.

The feature was the opera "Undine," composed by Harriet Ware to a libretto by Edwin Markham. The title-role was sung with charming simplicity by Wilhelmina Gutterson. Oscar Lehmann, tenor, member of the teaching staff, appeared to fine advantage as the Prince. The operetta class, under Elizabeth Albert, as *Water Nymphs* and *Voices of the Sprites*, sang with excellent attack, good volume and youthful exuberance. The eurythmic class, as *The Sea*, added to the pictorial effectiveness of the performance.

Miss Ware, the composer, was present at the Monday evening performance and at the close of the opera was given a rousing cheer from the student body. The applause did not subside until Harold Randolph, the director of the Conservatory, led the composer to the stage to acknowledge this greeting. Miss Ware expressed her entire satisfaction with the artistic presentation of the work. The benefit performance at Carlin's Arena attracted a large audience. Virginia C. Blackhead, Elizabeth Carroll, Selma Tiefenbrun, Louis Cheslock, Loyal Carlon and D. C. Walter assisted in the performance. Helene Hedian designed the costumes, Barron Berthald coached the principals in stage deportment and Frank G. Evans managed the lighting.

The Treble Clef Club, Eugene W. Wyatt, conductor, assisted by Helene Broemer, cellist, presented its ninth program on May 23 at St. David's Hall before a large audience. Of especial interest was the fine performance of a Sonata for 'cello by Otto Ortmann of the Peabody Conservatory faculty, in which Miss Broemer displayed her artistic skill, with the composer at the piano. The work was accorded a hearty reception, and as encore there was given a Berceuse, also by Mr. Ortmann. Miss Broemer also played a group of pieces by Saint-Saëns, Fauré and

Schubert. Else Melamet was the accompanist for the chorus.

The Vocal Ensemble of Baltimore and the Meyerbeer Singing Society appeared at the Maryland Casualty Club House on May 23 under the baton of George Castelle. A chorus from "Traviata," Brahms' "Rothe Abendwolken," "Volga Barge Song," a Schindler transcription of a Russian folksong "In the Fields," the Bell Chorus from "Pagliacci," the Cigarette Song and the Toreador Song from "Carmen," and a scene from Verdi's "Ernani" were all excellently sung. The guest artists, Armand Tokatyan, tenor of the Metropolitan, and Alfredo Gandolfi, baritone, were heard with deep interest. Among the local singers who appeared in solo and ensemble numbers were Elsie Craft, Paul Nachlas, Essie Stofberg, Ethel F. Lautenberger, Elsa Baklor, Bertha W. Schwarz, Eugenia E. Arnold, Frances Morrow, Hilda Hopkins Burke, Henry Alsrue, Carolyn Thompson, Rose Bozman, Henriette Ries and Lorina Brodman. Virginia Castelle was accompanist. Wilma Kalpan, a pupil of Mrs. Castelle, played the Liszt Eighth Rhapsody.

The Baltimore High Schools Chorus of 200 students and the Baltimore High Schools Orchestra of fifty students, under leadership of John Denues, supervisor of music of the Baltimore Public Schools, gave a concert at the Lyric on May 24. "The Chimes of Normandy" was presented in concert form. The principals were Frida Ilmer as *Serpolette*, Harriet Hackerman, as *Germaine*, Girard S. Chestnut, as *Grenicheux*, Dr. J. K. Uhlig, as the *Marquis* and Walter Linthicum, as *Gaspard*, Mary A. Webb, assistant supervisor of music, was the accompanist.

The Johns Hopkins Orchestra gave its third hospital concert at the Phipps Clinic Sunday afternoon, May 27, presenting a program upon which local composers were represented, a "Processional March" by Edwin Litchfield Trumbull, and a transcription of a Serenade by Rachmaninoff made by Gustav Klemm, conductor of the Park Band.

The contest for the best design for a baby grand piano held by the Charles M. Stieff Company at the Maryland Institute induced three hundred art students to compete for the prize of \$125 which was awarded to Dorothy Graff. William M. Buck won the second prize of \$75. Honorable mention was given to E. L. Rasch, A. Whiteside, H. Abramson, F. Baker, Z. Weber, L. Gilpin, L. Dever Milbor, R. Geddes and M. Halverson.

## WATERBURY, CONN.

June 2.—Waterbury's musical season closed with a concert by Amelita Galli-Curci, in the Armory, Monday evening, May 28, under the Prentzel management. Mme. Galli-Curci was assisted by Manuel Berenguer, flautist, and Homer Samuels was her accompanist. The soprano's program included several old Italian and English songs, two with flute accompaniment, and one of Mr. Samuels' songs.

The Concordia Singing society of Waterbury, and the Schwaebische Männerchor of Bridgeport gave a concert at Buckingham Hall on May 20, with Mrs. Paul Webber Kluttig, contralto, and Jean A. Stockwell, violinist, as soloists, and Andrew Sengstacken as accompanist. The conductor was Fritz K. G. Webber.—The Westover School Glee Club gave a concert on May 29 at Christ Chapel, under the direction of Isaac B. Clark, for the benefit of the chapel. The club gave a program including works by Schubert, Lassen, Nevin, Mendelssohn, Brahms and Vogrich. MRS. OSCAR W. NOBLE.

## INDIANAPOLIS, IND.

June 2.—An attractive recital was given by the young Roumanian violinist, Nedelka Simeonova, on May 21, at the Odeon. Miss Simeonova revealed decided talent in a program which included Lalo's "Symphonie Espagnole," Vitali's Chaconne, the "Ave Maria" of Schubert-Wilhelmj and numbers by Sarasate, Kreisler and Jost. Mrs. Robert Bonner was accompanist.—Mrs. Herbert Woolen was heard in a song recital given at the Herron Art Institute on the afternoon of May 18 for the benefit of the James Whitcomb Riley Children's Hospital Fund. Her program was an interesting one, exhibiting a careful choice of German lieder, French, Italian and English songs, which were tastefully sung. PAULINE SCHELLSCHMIDT.

## POUGHKEEPSIE, N. Y.

June 4.—A pleasing concert was given on May 29 for the benefit of the Christ Church Parish House Fund by Ednah Geer, soprano, wife of the organist of Vassar College, and herself a former Vassar student. She sang "Voi che sapete," from "Nozze di Figaro" and numbers by Horsman, Carpenter, and Rummel, and was received with marked favor. Mary Garrison, pianist, played compositions by Saint-Saëns, MacDowell, Mendelssohn, Goossens, Grainger, Ireland, Chopin, Scriabine and D'Albert. ELIZABETH EVELYN MOORE.

KANSAS CITY, Mo.—Frances Schockman, violinist, and Bertha Schockman, soprano, were heard in a concert given recently in Ivanhoe Auditorium, the proceeds of which are to be devoted to their further musical education.—Velma Lyon West, Eugene Christy, Jack Lloyd Crouch, Hazel Muckey Steele and Flora Shelly appeared in a recital under the auspices of the Daughters of Veterans.—A song recital by pupils of Mrs. David Grosch was given in the Linwood Boulevard Methodist Church.

Troy, N. Y.—Charles B. Weikel has resigned from the faculty of the Troy Conservatory to continue in the teaching profession in California. He has been connected with the vocal department of the Conservatory for fourteen years.

A Handful  
of Songs  
for MEN

Published by  
CARL FISCHER  
NEW YORK

Twelve Selected Songs  
for Men  
by Eminent Modern Composers  
Within the Range of the Average Voice

## SONGS for Your Program

MORENITA	
Italian Words and Music by A. Buzzi-Peccia. 3 keys.....	.60
THE OLD SOLDIER	
Music by Bainbridge Crist. 3 keys.....	.60
ROUNDED UP IN GLORY	
(A Cowboy Spiritual.) Music by Oscar J. Fox. 3 keys.....	.60
THE DEVIL'S LOVE SONG	
Music by Hallett Gilberté. 2 keys.....	.75
IF I GAVE YOU A ROSE	
Music by Granville English. 2 keys.....	.60
WE TWO	
(Mein Glück)	
Music by A. Walter Kramer. 2 keys.....	.60
A SOLDIER PARTING	
Music by Gustav Saenger. 3 keys.....	.60
SEA POEM	
Music by Frank Bibb. 1 key.....	.60
EARTH IS ENOUGH	
Music by Claude Warford. 2 keys.....	.60
GOD'S ACRE	
Music by Cecil Forsyth. 1 key.....	.60
BELOVED, IT IS MORN	
Music by Pietro Florida. 3 keys.....	.60
ONCE IN A PURPLE TWILIGHT	
Music by W. O. Forsyth. 2 keys.....	.75

Ask for the thematic circular of these songs  
Order from your local dealer. Usual discount

CARL FISCHER Cooper Square New York 380-382 Boylston Boston 430-432 S. Wabash Chicago





# BACHAUS



Photo copyright by G. M. Kessler

## *An Unlimited Appeal==But a Limited Season*

**N**O higher tribute can be paid to the genius and achievements of Bachaus than the words of the late H. E. Krehbiel, reprinted in fac-simile from the New York Tribune on this page. Bachaus has a universal appeal. He has a musical message for musicians; he presents a model and an inspiration for students; and he offers to the concert goer the high pleasure that is inherent in great music greatly played.

Bachaus' season next year will be limited, owing to his engagements abroad. He will be in this country from January 15 until April 15. Many orchestral and recital appearances have already been booked for him; and communications regarding the remaining available time should be made to his exclusive management,

### **Concert Management Arthur Judson**

Fisk Building, New York

Pennsylvania Building, Philadelphia

BALDWIN PIANO

DUO-ART RECORDS

### **Bachaus Piano Recital Rarely Equaled Here**

**Gifted Musician Evokes Un-  
stinted Enthusiasm in Fa-  
miliar, Finely Played  
Program at Town Hall**

By H. E. Krehbiel

**Pianist Seldom Equaled**

Mr. Bachaus, on the contrary, caught even the most incurious ear with his first phrase and held sense, fancy and emotion in joyous bondage to the conclusion. Better pianoforte playing we have not heard for years; little as good. It was not marred by a single technical defect; it was free from the slightest vestige of affectation, noble in sentiment, clear as a mountain brook, strong in its reposefulness, full of throbbing vitality, exquisite in its gradations of dynamic expression and color. That he had made many admirers on his earlier visits was disclosed before he began playing, for he was received with round after round of applause on his entrance, and demonstrations of enthusiastic and grateful delight came from his large audience after every number.



## ST. LOUIS LAUNCHES FIFTH OPERA SEASON

### Herbert Work Heard by 1000 Persons—Drive to Start for Symphony

By Herbert W. Cost

ST. LOUIS, June 2.—Despite a rainstorm immediately before the performance, the Municipal Opera Company opened its fifth season on May 28 in the Municipal Theater in Forest Park before an audience of more than 1000 persons, who witnessed an excellent performance of Victor Herbert's "Naughty Marietta." Craig Campbell as *Captain Warrington* again established himself in the favor of the public, and two newcomers, Tom Conkey, baritone, and Detmar Poppen, basso, though they had a limited opportunity to show their prowess, proved that they are valuable members of the company. Dorothy Maynard sang the main part with much charm, and was ably assisted by Helen Moore, Elva Magnus and Geraldine ReRose. Flavia Arcaro, as *Lizette*, who is also a newcomer in the cast, was well received. The comedy parts were taken by Frank Moulan and W. J. McCarthy. The chorus was effective and the fifty-piece orchestra, under the baton of Charles Previn, was again an important adjunct. The production was staged by Frank M. Rainger.

St. Louisans have had their first opportunity to hear the "loud speaker" which has been installed in the theater. It will prove of great benefit to several thousand auditors seated at a distance from the stage. The advance sale for the season of ten weeks is now in excess of \$75,000.

F. W. Vesper, president of the Chamber of Commerce, speaking at the annual meeting of the St. Louis Symphony Society, gave the assurance that the Symphony would have the support of the Chamber at all times. Announcement was made of a plan to place the orchestra on a firm financial basis for a period of three years, for which a campaign will be started all over the city on Oct. 20, in charge of Dr. Albert N. Albert.

At the monthly meeting of the Musician's Guild, the program featured St. Louis musicians and composers. Compositions for piano by Frederick Lillibridge were played by Helen Hempel. Ellis Levy was represented by a group of violin works which were well played by Ethel Knobeloch with Julie Stevens Bacon accompanying. Four violinists also gave his latest Violin Quartet. Ruth Napier, aged fourteen, a pupil of Mrs. Stevenson of Webster Groves, played four difficult piano numbers. Birdie Hilt sang four songs of Hunter Jones. Mrs. Delbert Clelland also sang a group by William John Hall. Some unusual compositions by Mrs. Robert Burnett were sung admirably by Fanny Block and Mrs. Henrietta Gleich, with the composer accompanying. She also played one of her own piano works.

Sascha Jacobsen, who is appearing as violin soloist at the Missouri Theater, is making a great impression in a program which includes "Gypsy Airs" by Sarasate, "Tambourin Chinois" by Kreisler, and other popular violin numbers.

The final musicale of the Women's

Chamber of Commerce took place on May 26 at the Hotel Statler. Edna Feldman, pianist, pupil of Alice Pettin-gill, was heard in three groups of solos. The vocalists, Cora Alt, Alma Wibbing, Hortense Nordman, Mrs. Clarence Robbins, Eileen Hare and Emma Hart are all pupils of Eugenia Getner. The program was one of the most successful of the season.

Alma Wibbing, soprano, gave a fine recital at the Wednesday Club Auditorium on May 24, at which she was assisted by John Falk, violinist, and Arthur Lieber, pianist. Miss Wibbing has a voice of unusual power, and sang in finished style.

A recital for two pianos was given at the Odeon Recital Hall by Irene Jeanette Bryan and Hazel Sue Parks. Charlotte Burton Stockton, violinist, assisted.

In an attractive concert given by the Federated Music Clubs of the Eighth District at the Wednesday Club Auditorium, the Morning Choral Club, Cecilia Choral Club, Jessie L. Gaynor Choral Club, Friday Musical Club, Mel-Harmonic Club

and Morning Etude were represented on the program.

At the Morning Etude Club's annual luncheon at the Missouri Athletic Club, Mrs. Jasper Blackburn, president of the Eighth District Federated Clubs, was toastmaster. Other participants in the program were Mrs. Joseph Rhodes, Dorothy Gaynor Blake, pianist, and Ernest R. Kroeger.

An entertainment entitled "An Evening in the Orient" was given for the benefit of the Musician's Fund of America, under the sponsorship of Mrs. Lee Schweiger of this city. Henry Vincent's new song cycle, "The Garden of Kama," was sung by a quartet including Mrs. Karl Kimmel, soprano; Mrs. Oliver Covington, contralto; Albert Koeppe, tenor, and Raymund Koch, baritone, with Arthur Lieber as accompanist.

Princess Tsianina, now a resident of St. Louis, was recently heard with the Cecilia Choral Club as soloist, this being her seventy-ninth appearance since last September. In her recent concert tour with Charles Wakefield Cadman, composer and pianist, the singer travelled more than 13,000 miles from coast to coast.

## Otokar Bartik Ends Fifteen Years as Metropolitan's Ballet Master

THERE has been nothing sedentary in the life of Otokar Bartik, who has just rounded out fifteen years as ballet master at the Metropolitan Opera House and has been re-engaged for the sixteenth season. In more than one sense he has been literally "on the jump" since, as a child, he danced at the Bohemian National Art Theater in his native Prague. Not satisfied with the usual forms of dancing, he trained what he called "an aerial ballet," with which he toured the world for seven years—a venture that came to grief some nineteen years ago in America, but which paved the way for his joining the Metropolitan. Since then he has not only distinguished himself in the field of the dance, but as manager for Emmy Destinn, Kubelik and other artists has proved his sagacity in the business world.

"While I have been in America some nineteen years," said Mr. Bartik, "fifteen of which have been in connection with the Metropolitan, I was not a novice when I first landed. Indeed, I had never been quite so long in one place as I have in New York. Beginning my career as a member of the Bohemian National Art Theater in Prague, I went later to Turin for a period of study, after which I was the leading male dancer at the Royal Opera in Munich for five years. From there I went to Bayreuth, which was then under the absolute domination of Cosima Wagner. While she was more interested in the singing and acting than in the dancing, nevertheless, she used to call us aside occasionally and tell us that this or that action would conform more fully to her husband's conception of the drama.

"From Bayreuth I went to Berlin, where I was ballet master of the Schumann Circus. Not being satisfied there and having a desire for travel, I organized my aerial ballet, being one of the first to introduce the innovation by which the dancers flitted about the stage by means of invisible wires. With this company I toured various parts of the world for seven years, visiting Russia, South America, Africa, Egypt and finally America, when all the musical comedy managers, by offering the dancers more than I could afford to pay, thereby leaving me stranded, forced me to abandon my enterprise."

In the course of his service at the Metropolitan Mr. Bartik has assisted in the production of many important works, among which was the first American opera presented at this institution in the régime of Gatti-Casazza. This was "The Pipe of Desire" by Converse. He also produced Henry W. Gilbert's American ballet, "Place Congo" Dance. Other works for which he arranged the ballets included Smetana's "Bartered Bride," in which he also appeared in one of the leading rôles; Tchaikovsky's "Pique Dame," "Aida," the Paris version



Otokar Bartik

of "Tannhäuser," "Prince Igor," "Coq d'Or," "Le Roi d'Ys," a divertissement by Dvorak, "Vienna Waltz" by Bayer and Lortzing's "The Czar and the Carpenter." For several years after he became associated with the Metropolitan he devoted his summers to supervising the ballets of the Ringling Brothers and the Barnum & Bailey circuses. More recently he entered the managerial field as a side issue, managing a successful tour for Kubelik a season ago and directing several for Emmy Destinn, who will be heard again under his management next season.

Mr. Bartik sailed with his wife on May 23 for Europe, where with Mr. and Mrs. Mario Chamlee they will tour by motor, visiting centers in Italy, Paris, Prague and other cities, including Berlin, where Mr. Bartik expects to witness performances of a new Russian ballet that is attracting attention in the German capital. H. C.

## Announces Novel Plan for Production of Wagner's "Ring" Cycle in English

[Continued from page 1]

"The incalculable benefit to be derived by music students should be emphasized by the fact that I intend to arrange to broadcast these English performances throughout the entire country.

"My plan presents a great opportunity to the visiting German company in making real a dream that was one of the great underlying and actuating motives of Mr. Hammerstein's ceaseless efforts. He never ceased to hope that the element of time—a matter of a few years—would inaugurate grand opera in English as a popular and healthy institution.

"My own efforts for the Wagnerian Festival last season merely constituted carrying on, under the Hammerstein idea, opera in German, and this latest

## GALLO CONCLUDES SEASON IN HAVANA

### Third Week of San Carlo Forces Ends Brilliantly—Will Return Next Year

By Nena Benitez

HAVANA, CUBA, May 20.—"Tosca," on May 8, opened the third and last week by the San Carlo Grand Opera Company in Havana. Giovanni Martinelli sang the rôle of *Cavaradossi* in capital style. After "E lucevan le stelle," the applause was so insistent that the tenor was obliged to repeat the aria. Anna Fitziu was an admirable *Tosca*, singing and acting with dramatic force. Mario Valle proved a commendable *Scarpia*, and the other participants acquitted themselves creditably. Carlo Peroni conducted. After the opera, Andreas Pavley and Serge Oukrainsky gave the ballet from "Samson et Dalila," and were roundly applauded.

The announcement of Gounod's "Faust," with Lucrezia Bori and Mr. Martinelli in the leading rôles, brought a capacity house on May 10. Unhappily, Miss Bori was indisposed, but her place was well taken by Maria Kousniezoff, Russian soprano, engaged for "Carmen," who thus made her début as *Marguerite*. She was greeted after each act with enthusiastic applause. Mr. Martinelli shared honors with Miss Kousniezoff, singing his rôle brilliantly. Another member of the Gallo forces who has become popular is Richard Bonelli, baritone. His *Valentine* was greatly liked. Pavel Ludikar sang the rôle of *Mephistophele*, and Anita Klinova was *Siebel*.

For the last evening of the subscription performances, May 12, every seat was taken for "Carmen," in which the principal rôles were sung by Miss Kousniezoff, Mr. Martinelli and Titta Ruffo, with Yvonne d'Arle as *Micaela*. The performance was a fine one.

"Trovatore" was given on Sunday afternoon, with Marie Rappold, *Ludovico Tomarchio*, Stella de Mette and Mr. Bonelli in the chief rôles. In the evening a special ballet performance was given in honor of Mr. Pavley, Mr. Oukrainsky and their ensemble. Mr. Pavley became ill in the morning, and could not appear but Mr. Oukrainsky did admirable work.

Two extra performances were given on Monday and Tuesday. These were "Bohème" on May 14, and "Cavalleria Rusticana" and "Pagliacci" for the final night. This last performance was given in honor of Mr. Gallo, who was called upon for a speech. Miss Bori, Mr. Martinelli and Mr. Ruffo were also asked to speak.

### New Strauss Opera to Be Heard in Salzburg in August

The première of Richard Strauss' new light opera, "Intermezzo," is to take place in Salzburg during the August Festival, according to a Berlin dispatch to the New York Herald. The correspondent records that Strauss is no longer able to write with his former facility and speed and that the composer attributes this to a more highly developed sense of self-criticism. The second act of "Intermezzo" was completely rewritten four times.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

### The Universal Concert Bureau, Inc.

17 East 42d St.  
NEW YORK CITY

ANNOUNCES AFTER JUNE 1ST  
THE MANAGEMENT OF

The American Dramatic Contralto  
of International Fame

# CAHIER

### Ossip Gabrilowitsch:

"Mme. Cahier is a very great artist. She had a splendid reception from our Detroit audience. She sang most beautifully."

BALDWIN PIANO



# "The Most Precious Book of Information on Music Ever Published"

This is the verdict of every musician and  
manager who has seen

## Musical America's Guide for 1923

Compiled by

*John C. Freund*

The third annual issue of this invaluable volume is  
25 per cent larger than last year and contains  
many new features—including the names and  
addresses of artists available for professional  
engagements and a list of some representative  
music teachers in the United States.

### Table of Contents

	Page
A Message to the Musicians of America by Lucile M. Lyons, President of the National Federation of Music Clubs....	11
Leading National Musical Organizations and Their Officers....	13
Making Your Community a Musical Center.....	15
Musical Education in America; How to Select a Teacher.....	17
Summer Music Study in the United States.....	19
How to Organize a Successful Music Studio.....	21
Entering the Concert Field.....	23
Cost of a Début in New York.....	25
Musical Managers and How They Operate.....	27
Listing of American Cities.....	29 to 272
Listing of Canadian Cities.....	272 to 277
Some Representative Music Teachers.....	278 to 292
Schools of Music and Their Directors.....	293 to 304
Conventions of Musical Organizations.....	304-305
Artists Available for Professional Engagements.....	306 to 330
Music Festivals and Music Weeks.....	331 to 335
Orchestras and Their Conductors.....	336 to 340
Public School Music Supervisors.....	341 to 352

Price \$2, Postpaid, or Order Through  
Local Musical America Correspondent,  
or Your Music Store.



## VISITORS WELCOMED IN PORTLAND, ORE.

Minneapolis and Local Forces  
Appear in Orchestral  
Concerts

By Jocelyn Foulkes

PORTLAND, ORE., June 2.—Feodor Chaliapin's recital on May 23 was one of the important events of the season. The singer excited great applause and

seven encores were added to the program. Max Rabinovitch was an able assisting artist. This recital was given under the Steers-Coman management.

The Minneapolis Symphony, under the baton of Engelbert Roentgen, assistant conductor, appeared before an enthusiastic audience on May 19. Anne Roselle, soprano, as soloist, received a warm welcome. The orchestral selections were "The New World Symphony," overture to third act of "Lohengrin" and shorter numbers. Miss Roselle sang an aria from "Figaro," the Ballatella from "Pagliacci," and encores. W. T. Pangle was the local manager.

The Portland Symphony, led by Carl

Denton, gave a complimentary concert on May 21 for the subscribers of the past season and for the members of the Symphony Society. The audience demonstratively applauded a program of numbers played by request.

The Oregon State Federation of Music Clubs, at a banquet on May 18, discussed the advisability of inviting the National Biennial Convention of Music Clubs to meet here in 1925. Songs and piano solos were given by Arnold Morgan and Burton Arant from the University of Oregon. Lillian Jeffreys Petri presided. Mrs. Petri, pianist, was one of the soloists at the State Federation of Women's Clubs at Meford on May 22.

Henry Doucet and Mrs. T. F. Thorpe of Manchester were also on the program. MRS. FRANK M. FRISSELLE.

## HOLD NOVEL GRADUATION

Fourteenth Commencement of Flemington, N. J., Children's Choirs

FLEMINGTON, N. J., June 2.—The fourteenth annual graduation ceremonies of the 1923 class of the Children's Choirs, May 18, drew a crowd of 1000 persons. The system followed by the choir is one of training the children of all five churches of the town from their earliest days to sing, passing them through a six-year choir course and graduating them with an appreciation and enthusiasm for music. The graduation ceremonies provided a thrill to those who were present. About 250 of the Chorus of the Alumni, with all the children of the town, marched into the Presbyterian Church singing LeJeune's processional, "Light of Light." Grace Leeds Darnell, organist, played the processional.

Sixteen young people were graduated this year. The class together sang the anthem, "The Shadows of Evening Are Falling," by Clarence Dickenson, and Charles Louis Glazer of the class, who won the prize for the best soloist of the year, sang "How Lovely Are Thy Dwellings." Forty-eight prizes were awarded to members of the graduating class and to undergraduates. They were presented by Elizabeth Van Fleet Vosseller, who with Bessie Richardson Hopewell was the founder of the movement twenty-eight years ago.

One of the most significant features of the graduation was the return of several alumni for their Masters of Fellow degrees. Among them were Mrs. Olive Hortman Barnes of the class of 1913 and Asa S. Merrell, '02, on whom were conferred Fellows' degrees. Mrs. Olive Lovell Connet, '02, of White Plains, N. Y., and Mary B. Hulsiger of New York, with several Flemington people, received the Master's degree.

"Voice is beautiful. . . . delivery highly intelligent."—Walter Damrosch.  
"Voice of beautiful quality, exceptionally well trained."—Pitts Sanborn, N. Y. Globe.  
"Strongly reminiscent of David Bispham's best singing."—Huntington, (W. Va.) Herald Dispatch.

MYRON WHITNEY, JR., DISTINGUISHED VOICE TEACHER, SAYS TITTMANN'S VOICE RESEMBLES MORE HIS FATHER'S, THAN DOES THE VOICE OF ANY PRESENT DAY BASS. H. R. HUMPHRIES SAYS HE HAS NOT HEARD SUCH A GOOD BASS SINCE THAT OF THE LATE MYRON WHITNEY, WHOM IN MUSICAL AMERICA, OCT. 14, 1922, p. 15, HE CALLS AMERICA'S GREATEST SINGER.

"A MASTER BASS."—Allentown Morning Call.

"A GREAT BASS."—Washington Post.



## CHARLES TROWBRIDGE TITTMANN

Soloist 8th Consecutive Year at BACH FESTIVAL

" . . . is a singer to whose perceptive art and dignified authority the Bach tradition may safely be intrusted. Tittmann's lyric declamation WAS MAGNIFICENT, AND HIS TONES, ROBUST AND PURE, WERE OUTPOURED WITH SUPERB VIRILITY."—Fullerton Waldo, Phila. Public Ledger, May 26, 1923.

"The words of Jesus were intoned with feeling and fine restraint in the sympathetic bass of Charles T. Tittmann."—William Chase, N. Y. Times, May 26, 1923.

" . . . gave a dignified, classic rendition of the part, his recitative being clearly enunciated, full of intelligent appreciation and infused with a sense of the suffering of Christ that was more than impressive."—Phila. Record, May 26, 1923.

### Soloist 2nd Time at CINCINNATI FESTIVAL

"Lobby gossip . . . was concerned largely with the fine impression made by Charles T. Tittmann, basso, whose scholarly rendition of the aria "Quoniam tu solus sanctus" was one of the outstanding features of the first half of the Mass."—Augustus Palm, Cincinnati Enquirer, May 3, 1923.

" . . . scored heavily . . . rarely beautiful and sympathetic bass and he sings with fine discrimination and feeling."—Alma Hillhouse, in Cincinnati Commercial Tribune, May 3, 1923.

### With Washington Choral Society in "ELIJAH"

" . . . sang . . . as this music has seldom been given in our experience. . . . Here was declamation and diction that reached the import of Holy Scripture. . . . Mr. Tittmann's Elijah . . . holds all the suave elegance and dramatic potency and melodic beauty that suggests a Wagner score at its best."—Jessie MacBride, Washington Herald, May 9, 1923.

"Washington's own Chaliapin, Charles Trowbridge Tittmann . . . sang . . . Elijah . . . technique is perfect . . . the rolling volume of his rich tones added greatly to the impressiveness . . . Washington has rarely heard as fine an interpretation . . . has rightly been called a star in the field of oratorio singing."—Helen Fetter, Wash. Evening Star, May 9, 1923.

### RECITAL AT DICKINSON COLLEGE

"His tone coloring, the range, and the quality of both the heavy tones of the bass and the lighter tones of the baritone, were marvelous. . . . the manifest culture of the singer's personality added charm to every number."—The Dickinsonian, April 28, 1923.

TITTMANN HAS BEEN SOLOIST AT MOST OF THE BIG FESTIVALS, AND WITH DETROIT, NEW YORK, BALTIMORE AND PHILADELPHIA SYMPHONY ORCHESTRAS.

Address Personally for Terms, Etc., at  
1718 Connecticut Avenue Washington, D. C.

## N. H. FEDERATION MEETS

Mrs. William Arms Fisher and Mrs. Beach Among Convention Guests

MANCHESTER, N. H., June 2.—The annual convention of the New Hampshire Federation of Music Clubs was held May 24 in Barton's Auditorium under the auspices of the Chaminade Club. The gathering included Mrs. William Arms Fisher, first vice-president of the National Federation of Music Clubs, and Mrs. H. H. A. Beach, composer.

Mrs. Morris P. Holmes, Concord president, occupied the chair at the business meeting, when the following officers were elected: Mrs. Thomas F. Thorpe, president; Mrs. Charles H. Dolloff, vice-president; Elizabeth Brown Stearns, secretary; Mrs. Leon Proctor, treasurer, and Mrs. B. J. Rolfe, chairman library extension.

A program followed the luncheon. Mrs. Beach played several of her own compositions and Milo Benedict and Madame Benedict gave piano solos and songs.

Helen Annis and Kenneth Beardsley represented Derry; Mrs. Morris Holmes and Eleanor Foster, Claremont, and Beatrice Nelson, Hillsborough. Claire Felch, Bernadette McDonough, Mrs.

## Ease and Fluency in Piano Playing

Do You Possess These Qualities?

### READ

### WEIGHT AND RELAXATION METHOD FOR THE PIANOFORTE

By Jacob Eisenberg

(A Text Book Profusely Illustrated)

WEIGHT and RELAXATION METHOD for the PIANOFORTE by JACOB EISENBERG analyzes the causes for absence of progress among piano students. It makes you think and then proceeds to show how to overcome and eradicate the apparent evils.

In this work you will find explained to you what to do and how to do it. You will be made conscious of every natural movement of the body, arms, hands and fingers. You will have explained to you every technical detail. The technical part of piano playing is here made as interesting, easy and simple as possible.

Over forty photographic illustrations are used to make explanations clearer. This book explains the method of playing in clear, simple and non-technical language and helps you to acquire a POSITIVE or CONSCIOUS KNOWLEDGE OF THE MECHANICAL DETAILS IN PIANO PLAYING.

WEIGHT and RELAXATION METHOD for the PIANOFORTE by JACOB EISENBERG will not save you from taking trouble. It will not release you from effort.

It will urge you to effort.  
It will stimulate you tremendously.  
It will save you useless effort.  
It will make every practice minute count.  
It will make you have new hope.  
It will make you see progress.  
It will show you the shortest route to correct piano playing.  
It will show you how to cut corners and smooth down the rough edges of your playing.  
It will teach you to train your mind for correct muscular action.

\$1.62 Postpaid

JACOB EISENBERG PUB. CO., P. O. Box 41, Station G, New York City

# E. ROBERT SCHMITZ

## CHICAGO MASTER CLASS BEGINNING JUNE 26th

Apply 200 Fine Arts Bldg, Chicago, Ill.

MASON & HAMLIN PIANO

Management L. D. BOGUE, 130 W. 42nd St., New York



# MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York  
**THE MUSICAL AMERICA COMPANY, Publishers.**  
**JOHN C. FREUND, President; DELBERT L. LOOMIS,**  
**Vice-President; MILTON WEIL, Treasurer; JOHN F.**  
**MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.**  
 Address, 501 Fifth Avenue, New York.

**JOHN C. FREUND, Editor**  
**ALFRED HUMAN, Managing Editor**

**CHICAGO OFFICE:** Suite 1453 Railway Exchange. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Charles H. Gabriel, Jr., Editorial Manager.

**BOSTON OFFICE:** Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

**CLEVELAND OFFICE:** Grace Goulder Izant, 17717 Euclid Ave., East Cleveland. Phone Eddy 8393.

**CINCINNATI:** Philip Werthner, 2371 Kemper Lane, Walnut Hills.

**ST. LOUIS, MO.:** Herbert W. Cost, 5533a Cabanne Ave. Phone Forest 6656.

**PHILADELPHIA:** H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

**DETROIT, MICH.:** Mabel J. McDonough Furney, 681 Clairmount Ave.

**BALTIMORE, MD.:** Franz C. Bornschein, 708 E. 20th St.

**MILWAUKEE, WIS.:** C. O. Skinrood, "The Journal."

**MINNEAPOLIS, MINN.:** H. K. Zuppinger, 217 Northwestern Bank Bldg.

**ST. PAUL, MINN.:** Mrs. Warren Briggs, 117 Mackubin St.

**PITTSBURGH, PA.:** Richard Kountz, 810 S. Braddock Ave., Wilkinsburg Branch.

**SAN FRANCISCO:** Charles A. Quitow, 171 20th Ave.

**LOS ANGELES, CAL.:** Bruno D. Ussher, 705 Philharmonic Auditorium.

**SEATTLE, WASH.:** David Scheetz Craig, 432 Lumber Exchange Bldg.

Within this limited space it is impossible to list more than a few of MUSICAL AMERICA'S correspondents in 275 American cities. A complete list will be mailed to any interested person.

**BUENOS AIRES:** Señora Josephine Cano de Piazzini, 316 Piedras.

**HAVANA, CUBA:** Caridad Benitez, 17 no. 318 altos. Vedado.

**PARIS:** Business Representative, Raymond Stenger, 3 Rue de Bruxelles.

**BERLIN:** Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

**MILTON WEIL - Business Manager**

Telephone 0820, 0821, 0822, 0823 Murray Hill  
 (Private Branch Exchange Connecting All Departments.)  
 Cable Address "MUAMER."

## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum	\$3.00
For Canada	4.00
For all other foreign countries	5.00
Price per copy	.15
In foreign countries	.16

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, JUNE 9, 1923

## FESTIVALS AND AMERICAN MUSIC

THE latter half of May brought three important musical festivals. Chronologically, Ann Arbor took precedence with a celebration at which some interesting music was performed. Then came the North Shore Festival, Chicago's notable gathering at Evanston, and, concurrently with some of the earlier events of the Illinois program, Bethlehem's famous Bach Festival was held.

Ann Arbor had its quota of prominent soloists, but the festival was remarkable primarily because of the visit of Gustav Holst, who came from England to present several of his works not previously heard here. The promoters of festivals have an admirable opportunity of furthering a musical entente between two countries, and it is gratifying to observe that the idea of inviting a composer from abroad is gaining acceptance. England has done honor to our musicians on festival occasions, and in various European countries the American composer and interpretative artist has found opportunity to express himself. It is through such courtesies, bringing as they do an exchange of musical thought under happy auspices, that America will more readily gain her rightful place in music abroad.

Mr. Holst is one of the leading figures in British music today, and the fact that England is enjoying a renaissance in the art of composition makes the visit of this serious mind in music the more important. In all such cases, it is surely incumbent upon us to stress in our programs the work of the American composer so that we may profit artistically to the fullest extent by the presence of a distinguished visitor. Mr. Holst gave us the first performance in America of his "Hymn of

Jesus," a fugal concerto for flute, oboe and string orchestra, and a suite from his satiric and exceedingly clever opera, "The Perfect Fool," which has just been produced with success by the British National Opera Company. An examination of the programs, however, reveals that America, apart from songs, was represented solely by Schelling's Fantastic Suite for Piano and Orchestra.

The North Shore Festival Association followed its customary policy of giving attention to the native composer. Of first importance, since it stimulated activity all over the country, was the prize competition. From forty-seven works submitted, five were chosen for a final test hearing, and, although the winner, Felix Borowski, was the only composer announced, the public rehearsal at which the judges gave their decision brought an unusual concert of American music. In offering a prize for an orchestral work, the Association sets an example which might be followed by other festival organizations throughout the nation. An award, open to composers all over the country, immediately lifts a festival above the status of a local affair, and gives its officers an opportunity of accomplishing important work for the advancement of American music. Apart from the contest, the North Shore authorities gave adequate representation to native composers in arranging their programs, and generally they are to be congratulated upon their fine effort.

Bethlehem's Bach Festival is in a class by itself, and its story forms a record of bright achievement and unswerving devotion to the works of the great master. This year the eighteenth annual event marked the silver jubilee of the famous Bach Choir founded by J. Fred Wolle, a choir which today upholds the traditions it established at the earlier festivals. Dr. Wolle has performed a unique service for music in America, and we welcome the opportunity of extending to him our felicitations.

WE are so in the habit of responding to rhythmic activity that we think we are creatively rhythmic when in fact we are only responsive. Thus Frederick Schlieder, in an article in last week's issue, urges the importance of giving attention to rhythm as the creative principle in music. The paper and pencil exercise cannot offer much musical freedom in which the feelings may be invited to play, says Mr. Schlieder, and he would give us freedom by teaching us the art of improvisation, by turning the first rhythmic principle to the creative impulse. Improvisation bears the same relation to composition as speech does to writing, the author of the article contends. Then we would write before we talk. At least our text-books teach us only to write, and improvisation comes as a liberator to tell us of first things.

PLEASING news reaches us from Milwaukee, where the campaign to raise a fund of from \$25,000 to \$50,000 for a symphony orchestra is making satisfactory progress. Milwaukee intends to adopt the tried plan of the Minneapolis Symphony in financing the new project, and various clubs and societies have already given their indorsement. A dispatch from St. Louis brings further evidence of that city's recognition of the symphony orchestra as an asset, and the promoters of the Milwaukee plan should have no difficulty in convincing the commercial interests of the value of an orchestra, and thus enlisting their support. If all goes well, the coming season will see an important musical development in the Wisconsin city.

THERE are so many enthusiasts for music in Arizona that the State Federation of Music Clubs was able to claim, at its recent convention, that it leads the Union with the largest number of clubs in proportion to the population. The State also possesses the largest number of life members in the National Federation. Arizona deserves a proud place in the records of the nation-wide organization.

AMERICAN music is winning a place for itself in the Roman season as a result of the inauguration of fellowships for composers by the American Academy in Rome. Leo Sowerby and Howard Hanson have taken an active part in the musical life of the Italian capital, and they were joined by their compatriot, Randall Thompson, in a recent program. The three Americans conducted a concert of their own works by the Augusteo Orchestra.

## Personalities



Photo by Fotograms, N. Y.

A 'Cellist Illustrates the Nth "Position"

The laws of relativity seem not to have bothered Willem Willeke, well known 'cellist, at the moment when, in festive mood, he defied gravity and traditional platform deportment by tucking his instrument under his chin. That even the celebrity can unbend is the moral we derive from the informal photograph. Mr. Willeke, after his successful concert season, will hie him to his summer home at Blue Hill, Me., where such athletic "stunts" are the order of the day.

Chaliapin—Artistic prowess, contrary to general opinion, seems sometimes to be transmitted through heredity. Mlle. Chaliapin, daughter of the celebrated Russian bass, has recently made a successful debut in Vienna as singer with a Slav company headed by Duvan Torzoff.

Barrère—The mechanical mysteries of the motor car afford a pleasant diversion for George Barrère, solo flautist of the New York Symphony. After a season passed in more or less hectic activity in New York, Mr. Barrère with his family metaphorically folded his tent and arranged to depart by automobile on June 1 for "Silvermine," their summer home at South Norwalk.

Nyiregyhazi—For the first time since his arrival in the United States three years ago, Erwin Nyiregyhazi will visit his mother in Europe this summer. The young Hungarian pianist will travel through Germany, Norway, Sweden, France and Italy, in addition to his native land. This *grande tournée* will include business as well as pleasure, in the shape of a series of recitals which he will give in Italy in August, before his return to America.

Wagner—Interesting anecdotes of Richard Wagner are contained in the new volume of "Reminiscences" of his son, Siegfried, recently published in Stuttgart. Of himself, the younger composer says modestly that he rejoices to have inherited from his parents a "lavish legacy of humor." Though in fulfillment of his first name he has "split no anvils, killed no dragons, gone through no seas of flame," he may say at least that "fear is not his specialty."

Saminsky—A keen propagandist for American music abroad is Lazare Saminsky, Russian composer and writer, who will give talks with illustrations on the subject of "The Celtic Element in American Music" in London and Paris this spring. Whether Mr. Saminsky derives "jazz" from the reels and jigs of old Killarney is somewhat in doubt, but *bona fide* native works by Carpenter, Gruenberg and several other composers are to be presented in his series of lectures.

Tsianina—The honor of being the only Indian woman elected to membership in an advisory council appointed by the Secretary of the Interior to study the "Indian problem" has fallen to Princess Tsianina, mezzo-soprano. The artist's intimate knowledge of her own people, mental qualities and artistic sympathy peculiarly fit her for the post of student of the questions involved. The singer has this season fulfilled many joint recital engagements with Charles Wakefield Cadman, as interpreter of this composer's music.

Alchin—The Pacific Coast owes something of the success in musical theory achieved by its young students to Carolyn A. Alchin, who has done noteworthy work in this field at the Universities of California and Washington and privately throughout a number of years. Combining the pedagogical office with that of authorship has seemed a simple matter to Miss Alchin. She has recently completed another work on keyboard harmony, prior to taking up summer instructorship of all harmony classes at the University of California.



# Point and Counterpoint

By Cantus Firmus, Jr.

Chansons and Chandeliers



OW that a contraption has been invented to dispense radio music simultaneously with illumination, the fearful era is in sight when every electric wire will produce both water and wine. Good householders may indeed find reason for pause in the prospect of paying two bills monthly where but one bloomed before. To be sure, one might remain conservatively content with a floor lamp appealing only to the eye. But then one would inevitably be crowded over by upstarts whose wall lights dispensed strains of piquant jazz classics. "Ten thousand watts, and not a Bedtime Story!" the New Intelligentsia will murmur after a deprecating survey of a rival's *ménage*.

The day is upon us when culture will be measured by candlepower, when chandeliers will dispense *chansons*. Operatic artists will no longer be styled golden-voiced, but will be compared to the refulgent incandescent. Of a renowned coloratura the scribe of the press will record: "Mme. Alta Tude last night sang with Mazda brilliance." A half-dozen celebrities vying in the "Lucia" Sextet may be referred to as a battery of arc lights.

\* \* \*

REALISTIC novelists of the future will describe the entrance of their irreproachable Hero somewhat in this style: "Haverford Hicks sauntered languidly into the lounge, draped himself over the back of a heliotrope divan, and without enthusiasm pressed a mother-of-pearl button. Immediately the salon was flooded with mauve light, and an unseen orchestra ground out the opening cadences of 'Sacre du Printemps.'"

"Bother!" cried Haverford. "Bother the instrument, I say! Why can't I have Debussy for my violet moods?"

\* \* \*

WE should like to suggest a few ditties appropriate for kinds and degrees of lights, but at the moment our repertoire is unduly restricted. Nevertheless, we think "Sweet and Low" would eminently suit for tête-à-têtes in dim conservatories.

\* \* \*

MAURICE FRANK is planning a production of "Aida" at the New York Polo Grounds this month. Just for a return favor, will not one of the magnates of the national game stage a Championship Series at the tomb of Tutankh-Amen?

\* \* \*

CINCINNATI is to have its summer season of opera at the Zoo again. A preliminary orchestral series, which is promised, seems to offer an unexcelled opportunity for a performance of Saint-Saëns' "Carnaval des Animaux!"

## Philistiana

A TENOR named Sam to Philistia came,  
Whose vocation was singing grand op'ra.

Lilted fickle Dalila, a gold-digging dame:

"Mon coeur, handsome stranger,  
s'ouvre à ta voix,

But your hair needs a cutting, I guess, I guess,

Your hair needs a cutting, I guess!"

"An artist be clipped?" cried our hero in scorn.

"My public would never recover!"

By stealth false Dalila caused him to be shorn,

Of temp'rment robbed her brave lover!

But he brought down the house none the less, none the less,

He brought down the house none the less!

\* \* \*

## How About Plain Swiped?

"Huh," growled the music editor as he looked over the manuscript submitted by the budding composer. "He's marked it 'Lent.'—What he means is Borrowed."

CANTUS FIRMUS, SR.

\* \* \*

## Ailing

Dear Cantus Firmus, Jr.:

I see by the papers that Stravinsky is thinking of making a visit to the United States. In your opinion, will this mean the demise among us of the Common Chord?

STAND PATTER.

Dear S. Patter—

Not necessarily, though it has been observed to be in feeble condition for some time.

C. F., JR.

# STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is to-day a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

## STEINWAY & SONS

STEINWAY HALL

107-109 E. FOURTEENTH ST.  
NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world.

begun at this time will prove of inestimable benefit in later years, and simple lessons in elementary harmony make an excellent foundation. "Creative Music for Children," by Mrs. Satis N. Coleman, will give you some valuable hints on musical training for children.

\* \* \*

## Market for Violins

Question Box Editor:

Is there any market in New York for a genuine Amati violin, dated 1646, and a Primarius viola? Both are in excellent condition and have splendid tone.

D. F. C. W.

Valparaiso, Chile, May 4, 1923.

Dealers tell us that the market is flooded with fine violins at present and

that a sale is more or less a matter of chance. We publish your question in the hope that it may come to the notice of someone wanting a violin or viola.

\* \* \*

## Light Opera Songs

Question Box Editor:

From what light operas are the following songs and about when were the works produced: 1. "The Typical Tune of Zanzibar"; 2. "The Torpedo and the Whale"; 3. "A Pretty Girl, a Summer Night"; 4. "The Leaden Soldier"?

R. F. R.

Philadelphia, June 3, 1923.

1. "El Capitan," by Sousa, about 1895; 2. "Olivette," by Audran, 1879; 3. "Wang," 1891; 4. "Mamzelle Nitouche," 1883.

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## Songs and Debuts

Question Box Editor:

1. Can you tell me the names of the composers of the following songs sung by Frieda Hempel: "The Blue Danube," one about the wind and one beginning "Monday, Tuesday"? 2. How many years of study are required before a student is ready to make a debut?

E. M. G.

Brooklyn, May 31, 1923.

1. "The Blue Danube" is Miss Hempel's own arrangement of Johann Strauss' waltz; "The Night Wind" by Farley; "Monday, Tuesday" is an old Irish song. 2. This depends on the student's talent, intelligence, general education and musical background. At a rough guess, ten years of study beginning in childhood, for a pianist, and about five for a singer of unusual ability.

\* \* \*

## The Tenor Voice

Question Box Editor:

What is the physiological difference between a tenor and a baritone voice?

M. T. W.

Mobile, Ala., May 30, 1923.

The vocal cords are shorter and thinner in the tenor voice and the resonating cavities in throat and head are smaller.

## Varia

Question Box Editor:

1. Can you give me the story that prompted Rachmaninoff's writing of his C Sharp Minor Prelude? I have understood that it is a picture of a Russian riot. Is this correct? 2. What is the correct pronunciation of Cadman's opera, "Shanewis"?

M. A. H.

Johnstown, Pa., June 1, 1923.

1. Various stories have been tacked on to this composition, but, so far as we know, Mr. Rachmaninoff has never made any statement to the effect that it was anything more than just a "Prelude."

\* \* \*

## Music for the Child

Question Box Editor:

In what branch of music would you advise my starting a very talented child of six?

MRS. J. S.

Nashville, Tenn., May 31, 1923.

Either the piano or violin, whichever the child prefers, though preferably the former. A good course in sight-reading

## Contemporary American Musicians

No. 279  
Ellmer Zoller

ELLMER ZOLLER, pianist, organist, coach and accompanist, was born in Pittsburgh. His general education was



Ellmer Zoller

received in the grade and high schools of his native city. He began to play the piano when a very small child and was given his first lessons by a private teacher when only six. He entered the Carter Conservatory when ten years old, studying piano and harmony. At the age of twelve he was engaged as organist at one of the Pittsburgh churches and subsequently held similar positions, acting as choirmaster as well, at the same time appearing as solo pianist and as accompanist. In 1907 Mr. Zoller went to Leipzig, entering the Conservatory there as a piano student under Teichmüller and also studying harmony with Schreck. He returned to Pitts-

burgh in 1909, continuing his studies with Monguio in that city and playing the organ in Trinity Lutheran Church. In 1911 he again went to Leipzig and became a private pupil of Teichmüller, remaining one year, after which he returned to America and was appointed a member of the faculty of Brenau College Conservatory in Gainesville, Ga., acting as choral conductor and playing the organ in one of the prominent churches. Mr. Zoller remained in Gainesville until 1914, when he removed to New York. He became organist at the Irvington Presbyterian Church and gave numerous recitals and also appeared as accompanist. Mr. Zoller has acted as coach and accompanist for several of the most prominent singers on the concert stage, among whom are Olive Fremstad, Helen Stanley and Edward Johnson, and has toured the United States and Canada with numerous artists. In 1922, he went to Europe as accompanist with Edward Johnson, touring England, France and Italy. Besides his work as coach and accompanist, Mr. Zoller is still organist at the Irvington Church, organist at Mount Zion Temple, New York, and conductor of the St. Cecilia Society of Staten Island.



## Grétry Pours Salty Wit Into "Reflections"

Confessions of a More Musical Rousseau Touched with Sentimental Charm of French Master's Music—"Réflexions d'un Solitaire" the "Plaything of His Old Age"—Epigrams Mellow and Pointed Hint of His Philosophy—Imagination Defined by a Musician—An Admirer of Franklin

By FREDERICK H. MARTENS

**M**ODESTE GRÉTRY—whose music, a music of sentiment—had in turn pleased Louis XVI., charmed Robespierre, and won the approval of Napoleon I., abandoned music at sixty to seek new laurels as writer. "The language of music is too vague for me," he cried. It is to this impulse (though he already had written his "Mémoires" and his "Essai sur la musique") that we owe his "Réflexions d'un Solitaire."

The "plaything of his old age," as Grétry calls them, these at times confused, discursive pages have something of the happy sentimental charm of their author's music. He flits lightly from thought to thought, from subject to subject, is Tupperian and Theocretan by turns, gives young lovers courtship advice and apostrophizes music, all from an eighteenth century standpoint. Perhaps Lucien Solvay, in his Preface of the work, does not claim too much when he says the "Réflexions d'un Solitaire" offer "... the story of an epoch,

\* "Réflexions d'un Solitaire, par A. E. M. Grétry (MSS. inédits). Four volumes, octavo, sumptuously printed by the Brussels publishers, G. Van Oest & Co., in the series of Grétry's complete works issued by the Belgian Government.

recounted in its most infinitely small details, by an illustrious and ingenious witness." They bear out what Voltaire once said to Grétry: "What, you are a musician, and yet so witty!"

But it would be out of the question to present all the good things in these four volumes within the scope of this article. We will content ourselves with giving the reader a taste of their quality by revealing glimpses, here and there, of some of the thoughts, ideas and deductions which abound in these confessions of a more musical Jean-Jacques Rousseau. First, for a pen-picture of the old sentimentalist himself: "Old age, so someone has said, is the January rose-bush: lacking leaves, lacking roses, with nothing left but thorns. At sixty-two I am unaware of the thorns of old age, and I still cull in abundance the roses of Anacreon, thanks to the happy nature of the amiable companion to whom I linked myself." But not all have his wife's happy nature.

### Weak Women and Music

"The weak woman is entirely given up to love ... she upsets society with those continual vacillations called caprices. Her barometer is that of the month of March, changing ten times a day. Yet these lively imaginations must have something to occupy them, and the imaginations of the women under discussion often turn to delirium. I have cured several who were musicians by helping them compose romances. Vivid imaginations are those which discover

original melodic phrases. I would applaud one of these women after listening to what she had written, and say, 'I would give one of my operas to have discovered this bit of feeling' (and at the time I believed what I said!). When one romance has been applauded in society they wish to write another. Satisfied self-esteem is the remedy for a great deal of foolishness."

Some of Grétry's epigrams, too, seem worth quoting:

"Whoever you may be, if you love neither women nor music, children nor flowers, your organs are out of tune with nature."

"Man has the urge to feel: if music, tragedy, combats, the executions of criminals are lacking, he joys in scarifying his own body, like the stupefied savage; he whips himself for the love of God, like the superstitious."

"Wine is the milk of the aged."

"I know an abbé who is madly devoted to music because he does not understand it."

### Recipe for a Liar

"To make a liar, take a wretched poet and a poor musician; merge them until entire dissonance results."

"The reaction of our virtues and our vices shows itself to all men in a long perspective; in the clouds, the waves, a gathering of the people, a great musical concert ... each one reads therein what is written in the depth of his conscience."

"There are but few dedicatory epistles

which do not rouse a feeling of nausea in me. Jean-Jacques Rousseau said to Duclos at the top of his *Devin du Village*: 'This is the first and last dedication to appear at the beginning of my works.' Nevertheless, unless my memory deceives me, his 'Confessions' are dedicated to the Supreme Being, and his 'Contrat social' to the City of Geneva."

"It is in its dissonances that love seeks unity, and if it find one too perfect, let it beware of the monotony of boredom."

### Glimpses of the Great

In one chapter we have a pleasant glimpse of a great American. It is in connection with the advantages of sobriety in speech that he is mentioned: "I have also met Dr. Franklin. Time, experience and an exquisite tact had taught him to pour each wine into its own bottle, and he gave you but a glass or two, according to your needs." The waltz, "now naturalized in France," calls forth the remark "How all the young people can amuse themselves with this exercise, as inconvenient as it is lacking in delicacy, is inconceivable."

Jean-Jacques Rousseau, the author's philosopher and friend, often mentioned in his pages, was no hero in the eyes of his wife: "A Duke of Alba told me he had seen Jean-Jacques' wife raise her hands to the sky with pity when her husband conversed with her."

Cagliostro, the arch-charlatan of the expiring 18th century, also appears in Grétry's pages, several stories, not lending themselves to citation, alas, being told of his miraculous powers. Yet though he says in one passage, "I have met Voltaire, I have met Rousseau, I have met Franklin, I have met Gluck and Sacchini," neither Robespierre, the Sea-Green Incorruptible, nor Napoleon are mentioned in these pages. For an allusion to Louis XVI. we must have recourse to the "Mémoires." "The military cortege which conducted Louis XVI. to the scaffold passed beneath my windows, and the march in 6/8 time, whose dancing rhythm was marked by the drums, in contradiction to the lugubriousness of the event, affected me by its contrast and made me tremble."

The four volumes of Grétry's "Réflexions" are worth reading. The music-lover will find in them a thousand and one witty or serious considerations regarding musical details of every sort—in some of which the author anticipates more modern views: the general reader will find them delightful volumes for casual perusal—almost any chapter has stimulating suggestions to offer for personal development. And, if Grétry is not as famous a philosopher as his friend, Jean-Jacques Rousseau, he is, with due respect, far more entertaining to read.

### SAVANNAH GREET'S CHOIR

Male Singers Give First Concert—School Orchestra Heard

SAVANNAH, GA., June 2.—One of the new singing organizations formed this season, the Savannah Choristers, composed of 150 men and boys, and conducted by William Brooke Reeve, appeared recently in its first concert at the Auditorium. The program was admirably given. Two boy soloists, Frank Fitzgerald and Parker Miller, were heartily applauded. William Clower, tenor, and Brooke Reeve, baritone, the other soloists, also sang artistically. A string orchestra added greatly to the interest of the program.

Lucrezia Bori, soprano of the Metropolitan, appeared in an attractive costume recital under the auspices of the Savannah Music Club.

A fine concert of the High School Orchestra, Grace Cushman, was among recent events. The playing of Charles Thomas, piano soloist, was a feature of the program. MAY S. TEASDALE.

### BIRMINGHAM, ALA.

June 2.—Marion Stavrovsky, dramatic soprano, appeared in song recital recently before Misses Howard's School for Girls and a large audience of guests, in Birmingham, Ala. She sang admirably arias from "La Forza del Destino" and "Cavalleria Rusticana," and several groups of classics and modern songs, and had to give several encores.

FORT WORTH, TEX.—Elizabeth Nelson and Ethel Witcher gave the Flower Duet from "Madama Butterfly" at a concert given by pupils of Sam S. Losh. Charles Moore also sang and Roberta Dedman played piano solos.

## SUMMER MASTER SCHOOL OF MUSIC

in connection with The International Chautauqua Assembly at Lake Orion, Michigan

Announces the special engagement of

# LEO ORNSTEIN

## WORLD FAMOUS PIANIST

1923—Summer Master School—1923

Three Weeks—From July 9th to July 30th

Private Lessons

Repertoire

Teachers' Class

Other noted teachers at this Summer School will be

PROF. ENRICO ROSATI, renowned vocal teacher from the Conservatory, Rome, Italy.

E. ROBERT SCHMITZ, famous composer and pianist.

MADAME VIRGINIA COLOMBATI, renowned teacher of JOSEPHINE LUCCHESI.

HELEN NORFLEET, young American pianist.

RACHELLE COPELAND, noted violinist and pupil of LEOPOLD AUER.

CAMERON McLEAN, noted baritone.

RALPH LEO, baritone.

MABELLE HOWE MABEL, counterpoint and harmony.

For all information address JAMES LATTIMORE HIMROD, International Chautauqua Assembly and Summer School, 451-4 Equity Building, Detroit, Michigan

Mr. Ornstein uses a Knabe Piano

## MARSHALL - RICHTER

### Soprano

"Most pleasing voice, gratifying warmth, ample technique—much imagination." —Butler Eagle.

875 CARNEGIE HALL

NEW YORK CITY



## London Acclaims National Opera Company

LONDON, May 26.—The British National Opera Company, which, as already reported in *MUSICAL AMERICA*, opened its engagement at Covent Garden with the world-première of Gustav Holst's "The Perfect Fool," continues to give opera of a high order of excellence and the season is likely to be accounted the most brilliant one in many years from every point of view, despite the fact that the great names hitherto associated with Covent Garden are absent, save for that of Dame Nellie Melba, who will appear in special performances.

"The Perfect Fool" has been called "a brilliant puzzle" and many of the audience left the theater after the performance still in doubt as to what Mr. Holst meant. Maggie Teyte as the Princess was exquisite in every respect, personally, vocally and dramatically, and sharing high honors with her was Robert Parker who was the Wizard. Raymond Ellis was a very fine Fool, and Edna Thornton as the Mother, and Walter Hyde as the Troubadour were both excellent. Eugene Goossens, who conducted, brought out the last bit of musical interest in the score and particularly in the overture, which does not really belong to the opera, but is recommended by the composer if an overture is needed, and in the ballet his conducting was electrical.

"Rheingold" given on the second evening, with Albert Coates conducting, was interesting in more ways than one. The lighting, with the footlights practically eliminated, was a novelty, and there were other innovations, such as the elimination of the steam and the rainbow and Alberich's transformation, the listener being able to listen and imagine quite well what was supposed to be taking place. The settings, save for cubist tendencies, were simple and effective. Mr. Parker's Wotan was splendidly conceived and his characterization of the god with contradictory human failings was admirable. Mr. Hyde's Loge was also worthy of high praise.

Maggie Teyte in a matinée performance of "Madama Butterfly" quite outdid herself and presented one of the best Butterflies ever seen here. Percy Pitt

conducted. "Samson and Delilah" with Edna Thornton, was most interesting. Miss Thornton's voice is admirably suited to the rôle of the Philistine temptress and the orchestra under Hamilton Harty, was all that could be desired.



Photo from "The Sketch"

Maggie Teyte as the "Princess" in Holst's "The Perfect Fool," Recently Produced at Covent Garden

The rest of the cast was not so satisfactory. "The Valkyrie," with Mr. Coates conducting, was finely given on the following evening, and the week closed with "Hänsel and Gretel" in the afternoon and a repetition of "The Perfect Fool" followed by Bach's "Phoebus and Pan" in the evening.

Nikolai Sokoloff, conductor of the Cleveland Orchestra, appeared as guest-conductor of the London Symphony, playing Brahms' First Symphony, Strauss' "Don Juan," the "Meistersinger" Overture, and "Oriental Impressions" by Eicheim. The Brahms Symphony received an interpretation somewhat different from the traditional and

the manner in which the orchestra responded was a credit to the conductor.

The Italian marionette troupe at the New Scala Theater has given two delicious pieces in the "Gazza Ladra" of Rossini, called "The Magpie," and "Puss in Boots" with music by Cesar Cui. To see and hear these performances is to renew one's childhood in the most delightful way imaginable.

They are reviving "The Merry Widow" at Daly's with an excellent company, Evelyn Laye appearing in the name part in which the charming Lily Elsie had such a triumph sixteen years ago. George Graves appears in his old rôle and is as delightful as ever, and Carl Brisson as Danilo is excellent.

Among the recital givers have been Leonard Borwick, Dorothy Robson, Anna Hegner, Murray Lambert, Frederick Bristol, Robert Pollack and a score of others.

### Berkshire Festival Works Presented in Rome

ROME, May 25.—Works which have received prizes at the Berkshire Festivals, one which had honorable mention and one commissioned by Elizabeth Shurtleff Coolidge, who sponsors the festivals, were given recently at the American Academy. These were Malipiero's Quartet, "Rispetti e Strambotti," which won the prize in 1920; Ernest Bloch's Suite for Viola and Piano, which won the 1919 prize; a Piano Trio by Rebecca Clark, which received honorable mention in 1921; a Trio for Piano, Flute and Viola, by Leo Sowerby, commissioned by Mrs. Coolidge in 1919; a Quartet by Leo Weiner, which won the prize last year, and a Piano Trio by Waldo Warner which won the 1921 prize. The artists presenting the program were Alfredo Casella and Leo Sowerby, pianists; Mario Corti, violinist; Lionel Tertis, violist; Giuseppe Brugnoli, flautist; Gilberto Crepax, cellist, and the Pro Arte Quartet of Brussels.

BUCHAREST, May 19.—The two concerts of French music given recently by the eminent French conductor, Henri Morin, had such a favorable reception that Mr. Morin has been induced to give two more concerts. Mme. Muza Germani-Ciomac, pianist, who was heard with the orchestra, was much applauded.

### Boito's "Nero" Again Announced for Performance by Toscanini

MILAN, May 25.—Arrigo Boito's "Nero," which has been so often announced for production in the last thirty years that it has almost come to be considered mythical, is again announced by Arturo Toscanini at the Scala for next season. The work, which is in five acts, is of excessive length and Mr. Toscanini will omit the last act. The première is to take place next January but the singers have not yet been decided upon. Sixteen works were given at the Scala in the season just closed. Of these three were novelties, Pick-Mangiagalli's ballet, "Mahit," Pizzetti's "Deborah e Jael" and Respighi's "Belfagor." Puccini's "Manon Lescaut" led the list with seventeen performances, "Lohengrin" had thirteen, and "Lucia," eleven. Of 121 performances, eighty-two were by Italian composers. Of the foreign composers, Wagner led with twenty performances.

The Berlin Philharmonic under the bâton of Volkmar Andreae recently gave the first performance here of Bruckner's Third Symphony. The Cosack Chorus led by Sergei Sokoloff created an excellent impression at a recent concert at the Teatro Lirico. Giacomo Puccini is in Vienna supervising the première there of his "Manon Lescaut," which for a time it was thought would have to be postponed owing to the withdrawal of the soprano Lehmann. The name-part will, however, be sung by Maria Jeritza.

BRAUNSCHWEIG, May 26.—"The Tardy Guest," a comedy-opera by Ignaz Waghalter, conductor of the German Opera House in Charlottenburg, had its initial performance, under the leadership of Dr. Werner, at the Landestheater here. Another work by the same composer, a fantastic opera entitled "Sataniel," is scheduled for production at the German Opera House in the near future.

BASEL, May 25.—Albert Wolff, musical director of the Opéra Comique, recently conducted six performances of French operas at the Stadt Theater. The works presented were Bachelet's "Quand la Cloche Sonnera," Ravel's "L'Heure Espagnole" and Massenet's "Werther."

AN ARTIST ALWAYS IN DEMAND



MISCHA  
ELMAN  
CELEBRATED VIOLINIST

BOOKED SOLID  
Entire Season 1923-24

RESERVATIONS FOR DATES SEASON 1924-25 NOW BEING ACCEPTED

BOOKED EXCLUSIVELY THROUGH  
MISCHA ELMAN CONCERT DIRECTION

MAX ENDICOFF, MANAGER

728-29 AEOLIAN HALL,

NEW YORK

STEINWAY PIANO

VICTOR RECORDS



## CLEVELAND PLANS COMMUNITY CHORUS

Bloch Gives Lecture on Civic  
Choral Singing—Concert  
by Settlement

By Grace Goulder Izant

CLEVELAND, June 4.—Plans for a community chorus were discussed, and an interesting talk on "Community Choral Singing" was given by Ernest Bloch, director of the Cleveland Institute of Music at the Cleveland Museum of Art on May 27. The lecture was illustrated with numbers by the Institute Chorus, founded and conducted by Mr. Bloch. Choral works by Bach and other composers were sung. The speaker urged a wider development of choral singing, comparing the American indifference to this art with the European custom of group singing. Douglas Moore, curator of music at the museum, described the plans for the community choral organization for Cleveland, which are well under way, for next season.

The Cleveland Music School Settlement gave its annual spring concert at Chronicle House on May 25. A program of unusual excellence was presented. A junior orchestra, conducted by Hyman Schandler, and a senior organization, led by Nathan Fryer, played with distinction. Elizabeth Richards, violinist, and recent winner of an annual prize offered by the Rudolph Wurlitzer Company, played the Andante from De Beriot's Seventh Concerto. Dorothy Rosen and Rebecca Tanarkin, were among the soloists in a series of dance numbers.

An unusual concert was given at the Public Hall on May 27 by Cantors Hersman, Kwartin and Rosenblatt, tenors, and Cantor Roitman, baritone. The program was almost entirely of ritualistic music, though the last-named singer also gave an aria from Bizet's "Pearl Fishers." The audience was enthusiastic.

The Metropolitan Male Chorus, conducted by W. J. Davis, held an eisteddfod at Miles Park Methodist-Episcopal Church on May 30. Choruses from several nearby towns participated.

Under the auspices of the American Guild of Organists, Edwin Arthur Kraft, organist at Trinity Episcopal Cathedral, gave a recital at St. Paul's Episcopal Church, Norwalk, on May 29.

Giulio Silva began a nine weeks' course in voice at the Cleveland Institute on June 1, three weeks in advance of the regular summer session.

### COLUMBUS, OHIO

June 2.—The Independent Protestant Players, a fine organization of local amateurs, presented "The Chimes of Normandy" at Elks' Hall recently. William M. Brumft, the stage director for the club, gave an admirable performance as Gaspard and Paul R. Young did some fine singing as Henri. Others in the cast were Russel Neff as Grénecheux, Le Roy Taylor as The Baillie, Walter Grauman as Notary, Virginia Braun as Germaine and Mildred Trautman Heffenaar as Serpolette. Emily Balz was conductor and Louise Miller accompanist.—In the Saturday Music Club's final concert of the season at the Deshler Hotel the assisting artist was Ruth Basden, soprano, who has recently returned from study abroad. Miss Basden sang an aria from "The Dead City" and songs by Watts and Miligan. Frances Beall was accompanist. Club members taking part in the concert were Elizabeth McCloud, Louise Todd

and Elizabeth Harrison, pianists; Lucille Hershey and Marguerite Cassidy, sopranos; Geraldine Riegger, contralto, and Cecilia Burke, violinist. The accompanists were Olwen Jones, Elizabeth Burke and Geraldine Taylor Woodruff.  
EDWIN STAINBROOK.

### LIMA TO HAVE EISTEDDFOD

Welsh Singing Societies to Compete at  
Mansfield—Local Programs

LIMA, OHIO, June 4.—A number of enterprising citizens have underwritten tentative plans for an eisteddfod to be held in Lima in the spring of 1924 and have guaranteed \$5,000 in prizes for the event, according to recent announcement by Don D. John. It is the hope of the promoters that Lima may become the center of Welsh singing society activities in this part of the country.

The Kiwanis Harmonic Club, a mixed chorus of 125 and a male chorus of seventy-five voices, has been rehearsing industriously and will give a preliminary concert at Memorial Hall on June 12. The club will send a mixed chorus, a male chorus and several individual contestants to Mansfield for the Eisteddfod there on June 16. The competitive numbers to be heard at Mansfield will be given at the Memorial Hall concert on June 12, and the proceeds will go to defray expenses of the trip. More than 3000 singers are said to be entered for the Mansfield contest.

Pupils of Irene Harruff Klinger were heard at the Argonne on May 27.

Violet Lewis, pupil of Millie Sonntag Urfer, gave an exacting song program, assisted by Donna Shappel and Mrs. E. A. Siferd, pianists, at the Central Church of Christ on June 1.

Musical programs were given on Memorial Day, as a part of the civic celebration, by Helen Bowers, contralto; a quartet made up of R. B. Mikesel, Mrs. Charles Black, Mrs. J. Robb Meily and Thomas Peate; Dorothy Kleinberger Pettler, violinist, and a Negro quartet, composed of Elmer Brown, Leonard Harrison, Thomas Andrews and Clifford Mitchell. Dorothy Stolzenbach, Anna Cantwell and Otis McBride were the accompanists.

Mass singing will be a feature of the summer outing to be given under the auspices of the Y. M. C. A. at one of the Lima lake resorts in a few weeks. T. R. Schoonover, who is the manager of the enterprise, hopes to interest local singing societies.

Gwendolyn Iona Price, soprano; Dorothy Stolzenbach, pianist, and James Kelley, baritone, were heard in an informal recital at the residence of Dr. A. B. Gray on the evening of June 3. Miss Stolzenbach, though only eighteen, is leader of a large church choir and an organist and pianist of ability.  
H. EUGENE HALL.

### Bluffton College Chorus Sings "Elijah"

BLUFFTON, OHIO, June 4.—Commencement exercises at Bluffton College were inaugurated with a performance by the college Choral Society of Mendelssohn's "Elijah" on May 27. The chorus of more than 100 singers was conducted by Mark Evans of Lima.

Mr. Evans substituted for G. A. Lehmann, leader of the Society, who sang the title part in the oratorio. Other soloists were Estelle Lughbill, formerly of the faculty, soprano; Opal Berry Stauffer of Columbus, contralto, and Fred Welty of Lima. Mrs. Pearl Bogart Mann was at the piano. Instrumental accompaniments were led by Sidney Hauenstein and Joseph Du Pere of Lima.  
H. EUGENE HALL.

## OHIO CHORUSES HEARD IN "CREATION" AT MASSILLON

Many Programs by Local Artists, Choirs  
and Clubs Fill Week in Canton

CANTON, OHIO, June 2.—The Massillon Ohio Community Chorus, led by Lawrence A. Cover, and the Orville Ohio Community Chorus, of which Mr. Cover is also leader, were heard at the First M. E. Church of Massillon in the "Creation" of Haydn. There were 175 members in the chorus. Florence Wasson, soprano; Ralph Soule, tenor, and Thomas Ward, baritone, were the soloists. Lolo List was at the organ, and Blanche Steele Brooks at the piano.

A concert of merit was given in the Canton auditorium by Enrico Servillo, Italian tenor, assisted by Fern Zellars, mezzo-soprano; Luigi Royal Spano, pianist, and Blanche Hankison, accompanist.

The last regular program of the MacDowell Club was given recently at the Woman's Club. Those appearing on the program were Elsie Lahm, Mrs. W. Rehbein and Mary Morgan, singers; Ruth McConnell, violinist; Mrs. D. M. Herrold, pianist, and Mrs. James Rice, reader.

William Strassner, who recently resigned as music supervisor of the Canton schools after twelve years service, was presented at a special session of the school music department with a silver loving cup. At this meeting emblems were also presented to nine seniors and twenty-nine juniors for special work. Superintendent Hawkins, in an address, paid a tribute to Mr. Strassner's work.

The St. Joseph's Choral Society recently gave two programs. The Nazir Grotto Glee Club, Clarence Dretke, leader, gave a concert at the U. B. Church recently. The Arion Singing Society gave its annual concert and ball on May 20.

The Alliance High School auditorium was the scene of a concert by a huge chorus made up of all city choirs, which sang several numbers from "The Messiah," with the Alliance City Band accompanying. Emil Reinkendorf was the leader and William Davis, assistant.

A program by singers of two generations was given in the First Congregational Church on May 23. Those heard in musical numbers were Jane Ring and mother, Dorothy Valentine and mother, Ruth Govan and mother, Bernice Armistage and mother, and Mrs. J. S. Jones and daughters.

Ethyl Robinson, vocal instructor of this city, sang several solos at the First Baptist Church at Cleveland on May 21.

Dorothy Antony, pianist, and Mrs. A. S. Taylor gave a musical program at the Woman's Club, presided over by Florence Biechele and Mrs. Ira Everhard. This was the last Sunday afternoon program of this season.

A recital in charge of Etta Glauser was given in Mineral City for the benefit of the Community House fund.

Josephine Menez, pianist, presented a program before members of the Woman's Club recently. Corrine Schlafly, on another program, gave violin numbers before the club members. Anna H. Hysel, contralto, and Gerald Aper, violinist, were also heard here.

At an annual luncheon held by the Athena Study Club on May 24, Kath-

erine Wernet, soprano; Ruth McConnell, violinist; Mary Moore and Mrs. Ira Peniman, pianists, gave a program.

The MacDowell Club members heard a program given at the home of Mrs. L. S. McConnell recently by Mrs. D. M. Herrold, Mrs. W. Rehbein, Martha Broda, Mrs. Grace Shoop, Ruth McConnell and the MacDowell Chorale Club.

Amanda Stadtmiller, pianist, and Corrine Schlafly, violinist, gave a recital at Mount Marie College on May 21.

Mrs. Guy Clemmitt, soprano, and William V. Myers, clarinet-player of Canton, assisted on a program given by the Orville Band, led by Lawrence A. Cover.  
RALPH L. MYERS

## AWARDS AT LONGY SCHOOL

Many Pupils Appear in First Commencement Program

BOSTON, June 4.—The first commencement exercises by pupils of the Longy School of Music were held in Bates Hall on May 26. The children of the school (Boston and Charles River) were assisted by pupils of Gertrude Bowes Peabody, of the faculty.

Violin ensemble numbers and solos were given by the following pupils of Mrs. Peabody: Ernestine Groves, Olive Riley, Louise Schirmer, Joseph Richardson, Frances MacIntosh, Ruth Bruns, Austin Ivory. Arge Gerry, assistant piano instructor at the Longy School, was accompanist. Piano ensemble and solo numbers were played by Celina Robbins, Mary and Louise Whittemore, and Hope Howell, pupils of Renée-Longy Miquelle, director of the Longy School. Doris Morrison, scholarship pupil, accompanied a concerto at the piano. A general demonstration of rhythmic-gymnastics and solfeggio numbers were given by pupils of the Boston and Charles River school, of which Mme. Longy Miquelle, Mrs. Peabody and Albert Sherman are instructors. Two short numbers in these subjects were given by three pupils of Mrs. Peabody. Two harp numbers were played by Barbara Whitney, pupil of Harriet Shaw, of the faculty. Prizes were awarded to the following Boston and Charles River solfeggio pupils: Mary Whittemore, high honors; Martha Swift, Nathalie Appleton, Hope Howell, Paul Ivory and Hiram MacIntosh. A special award was made to Hope Howell, piano, from Mme. Miquelle; to Robert W. Kennedy, cello, from Georges Miquelle of the faculty, and to Austin Ivory, scholarship pupil in solfeggio and rhythmic-gymnastics and violin scholarship pupil, from Mrs. Peabody and Mme. Miquelle.  
W. J. PARKER.

### Ethelynde Smith Features Songs by American Composers

BOSTON, June 4.—Ethelynde Smith, on her recent coast-to-coast tour, sang "The Spring Song of the Robin Woman," from Cadman's "Shanewis," fifteen times; "The Goblins," by Gertrude Ross, twelve times, and "The Bagpipe Man," by Howard McKinney, nine times. Fifty per cent of the songs in this singer's programs are by American composers.  
W. J. PARKER.

## Geo. Stuart McManus

Solo Pianist

on Australian and New Zealand Tour  
with Jean Gerardy

HENRY LEVINE  
PIANIST—ACCOMPANIST—COACH  
Steinert Hall, Boston

## THE HUBBARD STUDIOS OF VOCAL INSTRUCTION

ARTHUR J. HUBBARD VINCENT V. HUBBARD  
Boston: Symphony Chambers New York (Mr. Vincent V. Hubbard on Mondays): 807-808 Carnegie Hall

# CESAR THOMSON

"The world's greatest exponent of the violin as Teacher, Composer and Artist"  
will teach at the

ITHACA CONSERVATORY of MUSIC, beginning Sept. 18.

Free Scholarship, including Board, Room and Tuition awarded through competition.

Address ITHACA CONSERVATORY OF MUSIC, DeWitt Park, Ithaca, N. Y.

## RENATO ZANELLI

BARITONE, Metropolitan Opera Co.  
Management: CHARLES L. WAGNER  
D. F. McSWEENEY, Associate Manager  
511 FIFTH AVE. NEW YORK

VICTOR  
RED  
SEAL  
RECORDS





# Gustav Holst's "The Perfect Fool" Is Masterly Satire on the Genus Opera



S shrewd and vivid an essay in musical satire as has come out of modern England is Gustav Holst's one-act opera, "The Perfect Fool,"

which was first revealed to a curious world by the British National Opera Company a fortnight or so ago in London. America thus far knows Mr. Holst chiefly as the composer of "The Planets." That richly-garbed and complex work introduced its author as a man of fertile imagination and a past master of all the arts, tricks and wizardries that crowd the modern composer's bag. But "The Planets" hardly prepared one for the deft wit and biting satire which form the frame and flesh of "The Perfect Fool." The latter is a clear *tour de force*; a triumph of its kind. And of its kind it is one of a few existing specimens. It presents the novel and inspiring spectacle of a composer writing an opera which satirizes the gaudy operatic institution.

"The Perfect Fool" is, quite properly, an adorable concoction of rhodomontade, sentimentality, fustian, unreality, imagination, melodrama, high humor and beauty. The argument is ingenious. A wicked, middle-aged Wizard covets as wife a certain popular Princess. To prosper his suit he summons up supernatural forces: *Spirits of Earth, Water and Fire*. They give him elixirs and dance while he brews a dread potion after a recipe of his own, a potion which shall make him young and irresistible and which shall give him power to blast all men who cross his path. Had he tossed off the dose after mixing it, there would have been no more to relate in the way of plot, but he dallies and indulges in a beauty sleep. Meanwhile the Mother arrives on the scene, dragging with her the Fool, her son, who can give the Wizard all the aces when it comes to slumber. But there is a legend about this drowsy protagonist; the Mother announces it: "He wins a bride with a glance of his eye; with a look he kills a foe; he achieves where others fail, with one word." The Wizard awakes and, seeing the Mother but not the Fool, in a burst of pride and confidence relates to the lady the properties of his magic draught and illustrates just how he will charm and compel the Princess. Here he makes a serious mistake; he informs a lady that her looks are not quite what they might be. He earns, by that bit of honest dealing, an implacable enemy and a crafty. He sleeps again, and while he naps the Mother pours the potion down the throat of her son—who is asleep again, like the fat boy in "Pickwick"—and replaces the liquid with pure water.

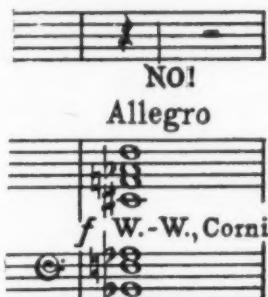
Comes the Princess on the scene with her retinue. To make the tale brief, the Wizard (who has quaffed the harmless aqua) makes his proposal and is refused. To his astonishment and rage, the philter refuses to work. He departs, vowing vengeance. Next a Troubadour carols of his love and vocal prowess, but the Princess beats him at his own game of singing and sends him packing. Another suitor comes, a pompous Traveler, with a passion for alliteration. He fares no better than his predecessor. The Fool, opening his eyes for a single sleepless moment, catches the Princess' glance, and the spell works. The Princess is stricken with a love-fever, of which nothing can cure her, not even the news that the Wizard and his bad djinns are burning and devastating generally the entire countryside. She has only eyes for her prince, her Perfect Fool. The fire now reaches the scene and with it the Wizard. The Mother frantically awakens the Fool: he looks straight at the Wizard, the potion is again potent, and the conjurer goes up in a sinister spiral of flame. The fire dies: the Fool has saved all. The Princess implores him to say the little word that will make her happy. Maddened by her insistence, he speaks his first, last and only word—"No!" Thus he fulfills the last phrase of the prophecy—"He achieves where



Portrait by Lambert of Bath

Gustav Holst, Noted English Composer, Whose Opera "The Perfect Fool" Has Just Had a Successful Premiere in London

others fail, with one word." Here is that notable monosyllable as it occurs in the score. (Note the "tragic" chord upon which it rests):



This libretto, which incidentally is from Mr. Holst's own pen, indicates pretty plainly that the main targets of the author's satire are certain of the Wagnerian music dramas. The score confirms that impression. Who can the Perfect Fool be but a somnolent Parsifal? True, this Parsifal has found his mother, but she appears to interest him not in the least. He is pure and guileless (stupid), and he conquers. What is all the business of the magic philter and the "look" but a reference to "Tristan and Isolde"? There are sundry cunning musical allusions to *Wotan* and *Siegfried*, and, for variety, some sly digs at the school of Donizetti and early Verdi.

## A Perfect-Fitting Score

The music of "The Perfect Fool"—only the piano-and-vocal score is available at this writing—is woven with extraordinary skill, power and elegance. It is not profound music, nor could it well be in the circumstances, but it fits the mood and action like a fine glove. The harmonic scheme is free and richly variegated; the melodic line invariably lends point to the words. In the strict sense "The Perfect Fool" is not grand opera, for there are two speaking-parts and all the principal characters unhesitatingly drop into speech when the occasion demands. The effect must be delightful and provocative of many a chuckle among the audience at performance. For instance, when the Wizard first encounters the Mother, he sings a fearsome lay, boasting of what would have befallen her had she been a man instead of a mere woman. Dire things would overtake that man's features, he informs her in song—"his hair be turned to flames of fire, his nose"—here the Mother interrupts him in speech: "Sir! I am a woman." "A woman!" he answers her in speech; "I did not notice that. It is well for you—[sings] for if you had been a man, your nose—" Again she interrupts him in speech; and so runs on the merry song and dialogue. The effect upon the risibles is delicious.

## A Songster from Sunny Italy

The arrival and suit of the Troubadour, who comes "from a far-off land of vine and olive tree," is a pure joy. Against a tum-tee-tum accompaniment this conceit-stuffed youthling sings his silly song, essays his meager floridities,

\* "The Perfect Fool." Opera in One Act. By Gustav Holst. London: Novello & Co., Ltd. Price, Six Shillings.

and is sadly outstripped in an impromptu vocal contest by the lady herself.

The Traveler voices his suit in pompous alliteratives—"Hail thee, High-born! Holiest happiness; wholesomest health dwell with thee daily." Against these pearls of speech the bass clarinet intones a bit of Bayreuther melody which mounts to a characteristic climax and breaks out shortly after in a veritable rash of chromatics, contrary-motion. Arch and irrefutably true is the Princess' rejoinder—



Shade of Siegfried, stalking the stage, hear your horn, wreak your wrath! But there is lovely music in this score

as well as clever. The round of the *Three Girls* on their way to the well is pure and noble polyphony; the dance of the *Spirits of Water* is beautiful music, with a faint and fragrant archaic flavor; beautiful too is Princess' love-music (in part a reminiscence of this same water theme); the choruses are brilliant triumphs of part-writing, and the Wizard's music throughout is superbly characteristic. Mr. Holst—probably for good reasons—has used the system of *leit-motive*, and with eminent success. He has a penchant for seven-eight and five-quarter times, but he realizes to the full the piquant quality that they hold and wins the ear to them easily.

"The Perfect Fool" is a distinct achievement and a unique addition to the literature of opera in English. So at least the score impresses the present re-

viewer. When will America hear this charming essay in musical humor?

BERNARD ROGERS.

## LIPKOWSKA WELCOMED ON FIRST VISIT TO MANILA

Singer Gains Increased Success at Each of Her Four Costume Recitals—Parlow Also Greeted

MANILA, P. I., April 26.—Lydia Lipkowska has just concluded a series of four costume recitals given on four consecutive evenings. Her success increased at each recital, due to the intimate surroundings of the Savoy Theater where the concerts were given, and the charm of Mme. Lipkowska's voice. This was her first visit here. As her singing had a special appeal to Filipino and Spanish tastes as well as to the European and American residents who were already acquainted with her work, her success was very great. A. Sverjensky was at the piano both as accompanist and soloist.

Kathleen Parlow recently appeared in three violin recitals, the first at the Little Theater and the other two at the Grand Opera House. The American and Eng-

lish colonies supported her with enthusiasm.

The number of leading musicians to tour the Orient is increasing. Fritz Kreisler, Jascha Heifetz, Joseph Schwartz and Josef Hofmann are among those announced for future appearances in Manila. DWIGHT W. HIESTAND.

## Waterloo Club Members as Composers

WATERLOO, IOWA, June 2.—The B Natural Music Club presented at its annual meeting a program made up of compositions by club members. These included a song, "I Care for You," composed by Louisa Hagerman to words by Mrs. C. F. Nagle and sung by Mrs. Nagle, with Miss Hagerman as accompanist; piano compositions, a Caprice and a Nocturne by Mrs. N. C. Altland and a piano solo by Mrs. Roland Taylor, played by the composers, and the Club Loyalty Song, written by Mrs. Nagle and given by Mildred Gleason, with Marian E. Smith as accompanist, for the first time at this meeting. The presentation of original compositions is new to the club this year.



© Mishkin, N. Y.

# Feodor Chaliapin

Greatest of Singers

USES AND ENDORSES

## The Baldwin Piano

exclusively

Hotel Marseilles,  
New York City.  
April 12, 1923.

On my return from an extensive tour which has taken me all over the United States, I want to express my appreciation for the splendid service rendered by your company.

Your piano is admirable and it is with my warmest greetings that I wish you the great success which your instrument deserves.

Yours very sincerely,

*F. Chaliapin*

## The Baldwin Piano Company

INCORPORATED

CINCINNATI 142 W. 4th St.  
ST. LOUIS 1111 Olive St.  
DENVER 1636 California St.  
CHICAGO 323 S. Wabash Ave.  
INDIANAPOLIS 18 N. Penn'a St.  
SAN FRANCISCO 310 Sutter St.

NEW YORK 58 W. 40th St.  
LOUISVILLE 521 S. Fourth Ave.  
DALLAS 1807 Commerce St.





## Rozsi Varady to Play at Salzburg Festival During Summer Abroad



Rozsi Varady, 'Cellist

Rozsi Varady, Hungarian 'cellist, who won an immediate success in her American debut in Aeolian Hall a year ago and has since been heard in many important concerts and musicales, will be one of the soloists at the Salzburg Festival in September. She sailed for Europe on May 19, and will also be heard as soloist with orchestras in Berlin and other cities of Germany. She will return to New York about the middle of October to fulfill engagements that are being booked for her by the International Art Concert Management, which will also direct the tour of Juan Manen, violinist.

### SAN JOSE, CAL.

June 2.—The College of the Pacific A Cappella Choir delighted a large audience at its concert in the Pacific Con-

servatory Auditorium. The choir is under the direction of Charles M. Dennis, acting-dean of the conservatory, and is a distinct artistic asset to the community. Agnes Ward, violinist, was soloist.—"The Holy City" was sung at Trinity Episcopal Church, May 20, under the baton of LeRoy Brant. Mrs. Albert Dutton and Lulu Pieper, sopranos; Mrs. Sanford Bacon, contralto; Mrs. LeRoy Brant, mezzo-soprano; Mrs. Melville Hall, mezzo-contralto; Roy Thompson, tenor, and Frank Towner, baritone, were the soloists.—The feature of a recent meeting of the San Jose Music Study Club was the Albert Stoessel Sonata for Violin and Piano, played by Marjory Mackres Fisher and Mrs. Stanley Hiller. M. M. FISHER.

### LONG BEACH, CAL.

June 2.—Three choruses by local composers formed an interesting feature of a concert recently given by the Lyric Club under the baton of William Conrad Mills. These were "With You," a setting by Laurie C. Nicholson of words by Ada Potter Wiseman; "Maple Leaves and Cherry Blossoms," the words and music of which are by Alice Maynard Griggs, and "Robert's Lullaby," words and music by Mrs. Douglas Malin. Incidental solos were sung by Ruth Burdick Williams, soprano. Neil N. Russell, baritone, formerly of Winnipeg, was assisting artist. Jeannette Nickey was accompanist.—The Women's Music Study Club Chorus, conducted by L. D. Frey, appeared recently in concert with the following soloists: Mrs. S. C. Robertson, soprano; Mrs. Allen Chase, violin; Marjorie Vincent, piano, and Mrs. O. G. Hinshaw, reader. Myrtle Hill was accompanist.—The Girls' Glee Club of the First M. E. Church, under the direction of Rolla Alford, sang Denza's "Garden of Flowers" at a concert at which the assisting soloists were Melite C. Swartz, violin; Olive Haskins, piano, and Winifred Cook, reader. The accompaniments were played by Mrs. Alford.—Calmon Luboviski, violinist, and Flora Myers Engel, soprano, gave an interesting recital recently.

ALICE MAYNARD GRIGGS.

### SAN ANTONIO, TEX.

June 2.—Hugh McAmis, organist and choirmaster of Beck Memorial Church, New York, recently gave a recital dedicating the organ of McKinley Avenue Methodist Church, and played in finished style Widor's Fourth Symphony, Bach's Prelude in G, and numbers by Parker, Tchaikovsky, Wagner, Dickinson and Verdi. Rubie Perryman Hardin, soprano, was the assisting soloist.—Mrs. L. L. Marks was chairman of the final musicale of the season of the San Antonio Musical Club at the St. Anthony Hotel. The soloists were Mrs. George E. Gwinn, soprano; Alva Rossy, contralto; Frederick Capizza, baritone; Howell James, bass, and Roy Repass, pianist, and quartets were given by Mrs. Gwinn, Dorothy Claassen, contralto; W. A. Turner, tenor, and Mrs. James. The accompanists were Mrs. Marks, Lottie Kiddle and Walter Dunham. Readings were given by Marjorie Will. The closing luncheon for the season, at which Mrs. W. P. Clarke was chairman, was

given in honor of Hugh McAmis, Bertha Berliner, Mary Howard, Mary Aubrey Keating and Mildred Morris Miller, former San Antonio musicians who are visiting here. The program was given by Mrs. Claassen, Willetta Mae Clarke, violinist; Bernice Duggan, reader, and Ethel Crider, Mrs. Nat. Goldsmith, and Mrs. Ralph Newton, accompanists.—The annual "Follies Luncheon" closed the Tuesday Musical Club activities, at the Gunter Hotel, when many humorous features were presented in a program in which the artists appeared as Egyptian minstrels. Ethel Crider was chairman of the entertainment, and those who appeared were Mrs. Gwinn, Mrs. J. B. Albright, Mrs. Edgar Schmuck, Bessie Guinn, Mrs. B. S. Chandler, Ora Witte, Corinne Worden, Katherine Ball, Lottie Kiddle, Mildred Duggan, Olga Seiser, Grace Miller, Osma Bordelon, Frida Stjerna, Josephine Horner, Floy Menger, Annie Oge Wickes, Mrs. T. H. Flannery, Mrs. Effie Decuir, Alice Mayfield, Mrs. Fred Jones, Mrs. Guy Simpson, and Ruth Herbst. Miss Crider was awarded the prize for the leader of the best program of the year. The subject was "Modern Music," presented at the opening meeting in October. Mrs. Eli Hertzberg, president of the club, presided at the luncheon, and introduced several honor guests. A guest prize was won by Mrs. William Cassin; club members' prizes were received by Mrs. J. B. Albright; Josephine Horner, Mrs. Arthur Morton, Mildred Gates, Mrs. C. E. Stephens, Mrs. Howard Truex and Miss Crider. GENEVIEVE M. TUCKER.

### HOLDENVILLE, OKLA.

June 2.—Hadley's cantata, "The Fairy Thorn," was a feature of an interesting concert given recently by the Schubert Club at the High School Auditorium. This work was admirably interpreted under the leadership of Mrs. Lewis C. Lawson, president of the club, and the solos were well sung by Marine Lawrence, soprano, and Hilda Millspaugh, mezzo-soprano. Mrs. Yandell E. Lain was an able accompanist. Those appearing in the chorus were Mrs. L. B. Chesnutt, Mrs. E. C. Bynum, Marie Plater, Hilda Millspaugh, Edna Rider, Wilma Scott, Mrs. Frank Warren, Mrs. Walter Ferguson, Mrs. C. R. Home, Helen Sale, Marguerite Atkins, Margaret Red, Mrs. R. E. McCollum, Mrs. Fred Ball, Marie Payne, Neva Kennon,

Anna Sandusky, Miss Myrtle and Miss Lawrence. The program also included a piano solo, "Humoresque," by Rachmaninoff, played by Ruth Snider, chairman of the junior department, and Arditi's "Il Bacio," sung by Mrs. James McConnell, soprano. Helen Sale, Elizabeth Phillips and Blanche Cordell, members of the junior department, gave two numbers of the program. Mrs. Lawson, in an introductory address, told of the plans of the club for the junior department for the coming year, emphasizing that this special work will be an important feature of the club's program.

**M. X. OLANOFF**  
VIOLINIST  
"Sound musicianship," "colorful tone," "solid technique," "style — repose," "excellent musical feeling and taste."—N. Y. Press  
CONCERTS—RECITALS  
Management:  
The Tillotson Concert Direction  
835 Madison Ave., New York  
Phone, Rhineland 8046

**STARK'S**  
AMERICAN OPERA COMPANY  
Available for Benefits, Lyceum, Music Festivals, etc.  
Openings for Good Talent  
Glen Morris Stark, Director  
Studio 816, Carnegie Hall

CELEBRATED PIANO VIRTUOSO  
Teacher of Many Famous Pianists  
Address:  
21 W. 86th St.  
New York City  
Phone: Schuyler 10103

**ALBERTO JONÁS**

**FREDERICK GUNSTER**  
TENOR  
Exclusive Management  
HAENSEL & JONES, Aeolian Hall, New York

**HARRIET FOSTER**  
Contralto  
Voice Builder and Coach  
Studio: 235 W. 102nd St., New York City  
Telephone Riverside 6400

## MRS. FREDERICK H. SNYDER

Voice Studios

Authorized Teacher of the Celebrated

VANNINI METHOD

COACHING

PLACEMENT

Studios: The Nevada Apartments, 2025 Broadway, New York City  
Telephone Columbus 6441

## DE LUCA

BARITONE  
Metropolitan Opera Company  
Concert Management  
R. E. Johnston  
1451 Broadway New York  
Victor Red Seal Records

## THE WASHINGTON HEIGHTS MUSICAL CLUB

For Students . Amateurs . Professionals

Chorus for Women's Voices

Junior Branch for Young People

Address: MISS JANE R. CATHCART, President, 200 West 57th Street, New York  
Tel. Circle 10117

Interviews by Appointment

## Victor GOLIBART

AMERICAN TENOR  
The L. D. Bogue Concert Management  
130 West 42nd Street, New York

## INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, DIRECTOR

120 CLAREMONT AVENUE

## KATHRYN PLATT GUNN

Address: 930 Lincoln Place, Brooklyn

Phone Lafayette 5472-W

**W. HENRI ZAY**  
HIGHER TECHNIQUE OF SINGING  
Author of "Practical Psychology of Voice" (Schirmer)  
Pronounced by Teachers as the Best Book on Voice  
50 W. 67th St.  
Phone, Columbus 1405

Grace Wood  
**JESS**  
Singer of  
Folk Songs  
in Period Costumes  
Management:  
Frederic Shipman  
838 So. Grand Ave.  
Los Angeles, Cal.

**ANIL DEER**  
Coloratura Soprano  
Western Management: ADOLPH KNAUER  
79 Central Ave., San Francisco

**CALMON LUBOVISKI**  
SOLO VIOLINIST  
CONCERTS—RECITALS  
Mgmt. L. B. Behrmer, Los Angeles

A NEW BOOK  
**KEYBOARD HARMONY**  
By CAROLYN ALDEN ALCHIN  
Author of "APPLIED HARMONY" and "TONE THINKING"  
Part I ready in June. Price 50 cents.  
Order from MISS ALCHIN, 1227 S. Hoover St., Los Angeles, Cal.

## Recent Press Comment upon the conducting of N. LINDSAY NORDEN

Reading Choral Society

Philadelphia Orchestra Men

"The Choral Society singers were at their best and were never heard to better advantage as an organization. . . . Several compositions were sung a cappella, in which difficult style of singing the choral society has been notably successful." Public Ledger, Philadelphia, Pa.

"A spontaneous outburst of sonorous and enthusiastic applause for chorus, orchestra and soloists was the closing feature of the admirable concert . . . under the direction of that distinguished conductor, N. Lindsay Norden. It is hardly possible to write of this excellent musical performance without seeming extravagance . . . Reading has, in the Reading Choral Society, an organization which is on a par with any similar organization in any community, whatever may be the advantages of its musical environments . . . The Tchaikovsky movement (3rd movement, Symphony No. 6) was played with indescribable artistic finish . . . the audience burst into applause so overwhelming and prolonged that conductor and players were brought to their feet to acknowledge the plaudits of the large audience . . . As to the choral work of the "Hymn of Praise" . . . he would indeed be a carping critic who could find fault with it." Reading Tribune.

"N. Lindsay Norden . . . conducted the entire program in a most intelligent manner, his interpretation of the various scores leaving nothing to be desired. . . . The program was carried through to a triumphant conclusion." Reading Times.

"The choral body showed through its work for the evening, that as an organization of mixed voices it maintains its reputation as the most perfectly balanced of its kind ever assembled in this community." Reading Eagle.



## Organizations Elect Officers for Year

NEW officers have been elected by the following organizations:

**MILWAUKEE, WIS.**—MacFadyen Music Club: Hazel Stuelpnagel, president; Lillian Rahn, vice-president; Mrs. M. J. Sherman, secretary; Mrs. Albert Zinns, treasurer.

**ST. LOUIS, MO.**—Morning Choral Club: Mrs. John Morrison, president; Mrs. Archer O'Reilly, first vice-president; Mrs. Benton H. Pollack, second vice-president; Mrs. A. D. Chappell, corresponding secretary; Mrs. Chas. L. Blankenship, recording secretary, and Mrs. William T. Jones, treasurer.

**OKLAHOMA CITY.**—Schubert Choral Club: Mrs. Gene Pryor, president; Mrs. William Quillan, vice-president; Clark Snell, conductor; Mary Bieber, recording secretary; Mrs. Alexander Rimmer, corresponding secretary; Mrs. C. L. Pollak, treasurer; Mrs. C. T. Smith, historian; Mrs. R. H. McNeese, parliamentarian, and Mrs. F. H. Austin, reporter.

**TROY, N. Y.**—Troy Vocal Society: Angus Gillespie, president; John M. Beiermeister and George B. Ehrmann, vice-presidents; Walter M. Edwards, secretary; Chester Meneely, treasurer; William L. Glover, conductor; F. J. Lessels, stage manager; H. Townsend Heister, accompanist, and Norman S. French, librarian.

**AUSTIN, TEX.**—Amateur Choral Club: Mrs. J. F. James, president; Mrs. Alden Davis, first vice-president; Mrs. H. H. Luedcke, second vice-president; Eloise Yett, secretary; Mary Louise Allen, treasurer; Mrs. J. M. Collins, librarian; Mrs. Will Scott Finks, press reporter; Mrs. J. W. Morris, conductor; Vena K. Mathews, accompanist; Mrs. Charles Bustin, assistant accompanist, and Mesdames W. T. Caswell, J. D. Sayers, Harry Marks, Harry Bickler, Louis Davis, Walter Wilcox, Dave Reed, W. R. Long, G. R. Bennett, Pierre Bremond and M. L. White, members of the advisory board.

**WICHITA, KAN.**—Wichita Musical Club: Mrs. E. Higginson, president, re-elected; Mrs. C. S. Israel, first vice-president; Mrs. H. W. Roy, second vice-president; Mrs. J. R. Holliday, financial secretary; Mary H. Myers, recording secretary; Mrs. C. J. Staker, treasurer, and Mrs. Israel, Mrs. Harvey Grace,

Mrs. Staker and Mrs. Myers, directors. Jessie L. Clark has been re-elected conductor of the chorus, a position she has filled for twenty-nine years. Mrs. Gordon Hall has been elected secretary of the chorus, and Mrs. E. Higginson and Mrs. Mabel Fleming have been re-elected accompanists. Mrs. Higginson and her daughter Marcia will represent the Wichita Musical Club at the Asheville National Convention, with Mrs. J. N. McNabb as alternate delegate.

**PORTLAND, ORE.**—Oregon chapter of the American Guild of Organists: Frederick W. Goodrich, dean; F. A. Harvey, sub-dean; Winifred Worrell, secretary, and Edna Whitman Chittick, treasurer. Monday Musical Club: Mrs. W. H. Braeger, president; William M. Coplan, first vice-president; Mrs. J. H. McLaughlin, second vice-president; J. T. Overman, recording secretary; B. B. Banning, corresponding secretary; F. E. Jewett, financial secretary; Elizabeth Johnson, federation secretary; Mrs. Lewis Ruhl, treasurer; Mrs. Gordon Lennox, auditor, and Mrs. Florence J. Young, librarian. MacDowell Club: Mrs. E. C. Peets, president; Mrs. J. L. Bowman, vice-president; Mrs. Audre J. Wolf, recording secretary; W. H. Boyer, corresponding secretary, and Mrs. A. P. Watson, treasurer.

**OKLAHOMA CITY.**—Ladies' Music Club: Mrs. Frederick Owen, president; Mrs. Jules Bloch, vice-president; Mrs. Edmund S. Ferguson, secretary; Mrs. C. A. Griffith, treasurer; Mrs. Leslie M. Westfall, historian; Mrs. William J. Pettee, parliamentarian, and Mrs. Allen Street, librarian. Mrs. Ames, the retiring president, was elected honorary president.

**LONG BEACH, CAL.**—Women's Music Study Club: Mrs. George E. Wing, president; Mrs. E. E. Frey, vice-president; Mrs. Frank G. Mauthe, recording secretary; Rosemary Button, corresponding secretary; Mrs. H. H. Heylman, Federation secretary; Mrs. W. A. Rolfe, treasurer; Mrs. C. A. Wiley, auditor; Mrs. C. F. Hard, librarian; Maude Homer, parliamentarian; Mrs. Bernice Powell-Wight, in charge of programs.

**ST. LOUIS.**—Teachers' Roundtable: Florence Hammon, chairman; Alice Pettingill, vice-chairman; Mrs. Walter Gibson, corresponding secretary; Miss Slosser, recording secretary, and Lydia Heninger, treasurer.

## ORATORIO IN NEW ORLEANS

"Redemption" Sung by Conservatory Forces—Artist's Recital

**NEW ORLEANS, June 2.**—The Oratorio Society of the New Orleans Conservatory gave Gounod's "Redemption" in the Athenaeum on May 29. Chorus and orchestra had been drilled for weeks, and fine results were achieved. Forming the nucleus of each organization are some excellent musicians. The conservatory set itself a big task when it attempted to organize and hold together musicians of the required ability for symphony work, or singers for important choral work. But nothing has daunted the spirit of Ernest E. Schuyten, head of the conservatory, and those who heard the performance of Gounod's work perceived the fine results he has obtained.

Mme. Eugenie Wehrmann-Shaffner gave her annual concert in the ballroom of the Louisiana on May 22. Her program included the Sonata, Op. 7, by

Grieg, Rondo in G Minor, Op. 51, No. 2, by Beethoven, four Chopin studies, and other numbers.

The Jerusalem Temple Band gave a concert on May 23, in the Delgado Trades School.

HELEN PITKIN SCHERTZ.

## Charleston Hears Child Pianist

**CHARLESTON, S. C., June 1.**—As one of the closing events of the season the Musical Art Club arranged a recital by Charleston's eleven-year-old child pianist, Jean Howe, the special feature of which was the performance in its entirety of Beethoven's C Major Concerto, with the two Reinecke cadenzas. Both in it and in the group of Mendelssohn pieces that preceded it the young pianist again displayed talent of unusual promise. The second piano part to the concerto was played by her teacher, Hester B. Finger. This summer she will study with Leslie Hodgson, who is to conduct a master-class here as a feature of the Musical Art Club's activities.

R. E.

## FREDERICK H. HAYWOOD

announces

## SUMMER MASTER CLASSES

IN NEW YORK CITY

(NEW ADDRESS 9 WEST 76th STREET)

For Artists, Teachers, and Students of Voice Culture, under the personal direction of MR. HAYWOOD from July 2nd to the 28th.

August Session conducted by MR. JAMES WOODSIDE.

## AT ASHEVILLE UNIVERSITY

(ASHEVILLE, N. C.)

MR. HAYWOOD as Guest Teacher will conduct Master Classes from August 1st to the 29th.

## UNIVERSAL SONG

Normal classes to be conducted in New York during both July and August Sessions. Also at Asheville University during August.

For information regarding all Courses, address  
FREDERICK H. HAYWOOD, 9 West 76th St., New York

## The David Mannes Music School

David and Clara Mannes, Directors

There can be no greater opportunity in this country for any student of composition than to study with so distinguished a master as

## Rosario Scalero

He not only brings to his work the finest traditions of the Italian and Viennese schools, but gives a technical mastery that allows individuality to express itself with the freedom of perfect control. Works of Mr. Scalero's have been performed during the past season by the New York Symphony Orchestra, the Oratorio Society of New York and the Flonzaley Quartet.

157 East 74th Street, New York City

## ANNUAL SUMMER CLASS

## At Diamond Point on LOVELY LAKE GEORGE

In their Studio on the Mountain Side  
THE EMINENT SPECIALISTS

## Mr. & Mrs. HENRY HOLDEN HUSS

will teach a strictly limited number of advanced piano and vocal students and teachers, for six weeks, beginning July 16.

Motoring, swimming, boating, golf country club, free library of 6,000 choice books nearby.

For full particulars address at once, Secretary, HUSS SUMMER COURSE, Room 13, Steinway Hall, New York City

Residence Phone: Mott Haven 0363

"A lovely voice and sings with obvious sincerity, intelligence and taste."—H. E. Krehbiel, in New York Tribune.

"Huss revealed a genuine musical insight and beautiful touch."—H. T. Finck, in New York Evening Post.

## CHAMLEE

TENOR  
METROPOLITAN OPERA COMPANY  
Management Wolfsohn Musical Bureau  
Pisk Building, 57th St. and Broadway, N. Y.  
Brunswick Records

ELEANORE

## ALTMAN

Pianist

Member of the Faculty Institute of Musical Art, New York City

ANNOUNCES SUMMER CLASSES AT HER STUDIO

360 Riverside Drive, New York City

Phone Academy 5990



## Alexander Bloch

Violinist

will teach at North Elba, near Lake Placid, from July 1st to September 15th

New York Address: 422 W. 22nd St.

## Every Vocal and Dramatic Requirement for the Singer The HERBERT WITHERSPOON STUDIOS

44 West 86th Street, New York City

Miss MINNIE LIPLICH, Secretary

Miss GRACE O'BRIEN, Assistant Secretary

Telephone Schuyler 5889



# Panorama of the Week's

## SYMPHONY SAVED BY COMPROMISE ON PAY

Players Will Get Minimum of  
\$75 a Week—Season In-  
creased to 126 Concerts

CHICAGO, June 2.—Musical Chicago breathed a sigh of relief this week when it became apparent that the threatened disbanding of the Chicago Symphony, because of union demands for more pay, would not come to pass. On June 1 it was announced that the orchestra had been "saved" by a compromise on the union demands.

According to the settlement the players will receive a minimum salary of \$75 a week, increased from \$60. There are, however, some strings attached to the arrangement to which the Chicago Federation of Labor has agreed. These are that a total of 126 concerts shall be given each year, instead of the 112 as heretofore, and that there shall be thirty-six hours rehearsal at the regular rate of pay in every four weeks. Regarding the rehearsals, it has been the contracted custom to have four rehearsals a week so timed as to provide the thirty-six hours in every month. This meant nine hours' rehearsing each week. Under the new arrangement, the conductor may use up eight hours one week and perhaps ten the next—anyway he chooses so that not more than the thirty-six hours shall be used in the four weeks.

The 126-concerts agreement is also a compromise. When it became apparent that the directors of the Symphony would not or could not grant the \$75-a-week demand without a cut in the number of men employed, the union men came out with a compromise offer of \$67.50 a week for 112 concerts. The directors, refusing this offer, made one of their own to the effect above described, which was accepted.

An audit of the Association's books showed that the directors could afford a \$75-a-week contract, if more concerts were given and the other conditions met.

"The season is to be for twenty-nine weeks, with a vacation of one week in which there will be no performances and for which the players will receive no pay," explained F. G. Wessels, orchestra manager. "This will permit the association to declare a vacation the week before Christmas if it seems advisable. Under the new arrangement, the orchestra will be divided into two classes, comprising seventy-eight men who will play in all concerts, and twelve extra men, making a total of ninety. The rehearsal change is for the better. Heretofore the hours have not been cumulative, what time was not used one week was lost; overtime had to be paid for, since the hours lost one week could not be added to those the conductor had to demand the next week."

The agreement is to last for two years, 1923 to 1925 inclusive. The increase will add \$28,000 annually to the payroll, now amounting to about \$182,000 yearly.

**Loyal Phillips Shawe Gives Recital of American Songs**

CHICAGO, May 26.—Loyal Phillips Shawe, baritone, gave the eleventh faculty recital of the Northwestern Univer-

sity School of Music at Music Hall, Evanston, recently, presenting a program of songs by Americans. Seventeen composers were represented and, to judge by the enthusiastic reception of Mr. Shawe's excellent singing of them, they proved as popular as the more extensive foreign repertoire affected by some American singers. Among the most enjoyable were Frank La Forge's "O Maître de Tout," Lutkin's "The Ballad of the Trees and the Master," Sharp's "Japanese Death Song" and Rummel's "Ecstasy." Mr. Shawe had just returned from Muskogee, Okla., where he was soloist in the first music festival of that city. He made a fine impression and was re-engaged for next year.

## SUMMER TERM PROMISES MUCH AT GUNN SCHOOL

Registrations Show Increases in All Departments—Lee Pattison Starts Preliminary Classes

CHICAGO, May 26.—Summer work at the Glenn Dillard Gunn School of Music and Dramatic Art has begun. Lee Pattison, American pianist, has opened a preliminary term before beginning his regular summer classes, for which the registrations are particularly large. Mr. Pattison has planned an interesting series of interpretation classes which he will conduct with the assistance of Guy Woodard of the faculty at the second piano. Mr. Gunn has turned over to Mr. Pattison the group of aspiring young professionals who have been members of his "How to Study" classes during the year.

Jacques Gordon, concertmaster of the Chicago Symphony, will have his large class well started within a few days. His time is practically filled for the summer session.

Father William J. Finn, conductor of the Paulist Choristers, is to deliver a course of sixty lectures on such subjects as "General Examination of the Choral Idiom in Music," "The Pedagogy of General Musical and Vocal Technic in Boys," "The Merging of All Choral Elements in Ensemble," "Principles of a Capella Singing" and "Collateral Requirements of a Choral Conductor."

The group of young professional singers who have been gathering about Mme. Colberta Millett this spring has been largely increased by the summer enrollment. Mr. Gunn and Mr. Woodard will teach full time, the present registrations indicate.

SAN FRANCISCO, CAL.—The DeVally Opera Institute gave its fourth annual pupils' recital at the St. Francis Hotel recently. The ensemble class sang numbers by Gounod and Liza Lehmann and compositions by Beethoven, Clementi, Handel, Gluck, Mozart, Schubert, Grieg, Chadwick, and other composers were given by Florence Blackman, Muriel Chadwick and Julia Andruss, pianists; Beulah Pollock, soprano; Elsie Ingham, contralto; E. G. McKenna and Henry E. Reed, tenors, and H. Edgar Richard, baritone. Sally Osborn was the accompanist.—In the forty-eighth recital of the Mansfeldt Club, at the Fairmont Hotel, Pearl Macfarlane, Nelle Callaghan, Helen Schneider, Victoria Wallace and Alma Rother played piano numbers by Albeniz, Sibelius, Liszt, Arensky, MacDowell, Chopin, Mendelssohn and Moszkowski.

## Young American Voices Have Unusual Qualities, Mario Carboni Discovers



Mario Carboni

CHICAGO, May 26.—Mario Carboni, young Italian tenor, who has already made several successful appearances in opera in Europe and in Cuba and more recently sang in this city as an assisting artist with a local organization, is establishing his studios in Chicago. Mr. Carboni finds, as do so many who come here from Italy, that the voice possessed by the average American girl or young man is exceptionally good.

"I do not know that I have ever found so many voices, natural voices, with such uniformly excellent basic qualities," he says. "In some cases a great deal of harm has been done by inept teaching and ill-advised attempts at concertizing by the young persons, but the inherent beauty of tone and the quick perceptions of the students do much to counteract this tendency."

"In the many voices I have examined since I came to Chicago, there are some which I consider quite beyond the ordinary. What makes my work all the more enjoyable is the fact that I do not need to explain and then explain again to make the pupil understand what I am driving at, as is sometimes necessary in European countries where the pupils may have the voices to start with, but lack education and the wide horizon of the American youth, girl or boy."

Mr. Carboni finds American songs and other works by American composers worthy of high praise. "There is a freshness of idiom," he explained, "a something hardly definable, in the works of American composers that lends to melodies and to harmonizations, which may not be in themselves a new thing, a sound of novelty. And the syncopation, with which they are filled, emphasizes this. I like to sing your songs and find that I always please my audiences thereby."

Stein Pupils to Appear in Opera-Bouffe

CHICAGO, June 2.—Pupils of Dr. and Mrs. Karl Buren Stein of the Auditorium Musical-Dramatic Conservatory will be

presented in the opera-bouffe, "Giroflé Girofla," at the Playhouse on June 10. Those taking part will include Stephen Pepich, Mildred Meyer, Ruth Timme, Lillie Simonson, Erwin Plecity, Frank Porter, Eileen Everett, Lillian Steele, Axel Pedersen, Bessie Rezak, Florence Haack, Eugene McCune and Cleone Belford. "Cousins, friends, pirates and dancers" will be enacted by twenty-three other students of the school.

## MISS LINDENBAUM PLAYS

Pianist Makes Début in One of Three Sunday Recitals at Season's End

CHICAGO, June 2.—Dorothy Lindenbaum, pianist, made her professional debut at the Playhouse last Sunday under the management of F. Wight Neumann in the last of his concerts of the season. She did not attempt the conventional method of making a first appearance in compositions of the greater magnitude exclusively, but, after a group of Chopin pieces and Schumann's Sonata, Op. 22, she played five short and interesting numbers by Blumenfeld, Glazounoff, Antipoff, Chabrier and Amani with charm, skill and not a little imagination.

Dorothy Pound, also a pianist, appeared at Lyon & Healy Hall, playing a familiar program commendably. Cantor Simcho Finerman was another musician to make his début in Chicago on the same day. He displayed a fine tenor voice and much flexibility and brilliance in its use in elaborately ornamented and darkly colored Hebrew melodies.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

## KANSAS CITY CHAMBER MUSIC SOCIETY

(Little Symphony)

N. DeRubertis, Conductor

## Quartette and Ensemble

For Dates and Terms Address

ANNA MILLAR

500 Lillis Bldg. KANSAS CITY, MO.

## MARIO CARBONI

OPERATIC BARITONE

Opera Coach—Voice Placement

Suite 623, Lyon & Healy Bldg., Chicago

## MARGARET CARLISLE

PIANIST—ACCOMPANIST

419 Fine Arts Bldg., Chicago

## VIOLA COLE

AUDET

Pianist, Fine Arts Bldg., Chicago

## DWIGHT EDRUS COOK

DRAMATIC TENOR

1625 Kimball Hall Chicago

## HANS MUENZER

VIOLINIST

603 Kimball Hall, Chicago

## HAYDN OWENS

Pianist—Accompanist

Conductor—Vocal Coach

1227 KIMBALL HALL CHICAGO

## LOYAL PHILLIPS SHAWE

BARITONE

Mgmt. Wendell H. Luce, 492 Boylston St., Boston, Mass. Personal address, N. U. School of Music, Evanston, Ill.

## Mr. and Mrs. Karl Buren Stein

Vocal and Dramatic Art—Opera

Auditorium Bldg., Chicago 'Phone Wabash 9070

## JOHN E. STEVENS

BASSO PROFUNDO

Concert—Oratorio

523 Fine Arts Bldg., Chicago

## CHARLES MARSHALL

World's Famous Tenor

Management HARRISON & HARSHBARGER  
1717 Kimball Hall, Chicago

## JESSIE CHRISTIAN

Soprano

Management, Harrison & Harshbarger  
1717 Kimball Hall, Chicago

## MR. AND MRS. HERMAN DEVRIES

Vocal Teachers, Studio, 528 Fine Arts Bldg., Res., Congress Hotel, Chicago

## ALMA HAYES REED

SOPRANO

Management A. B. Blackman  
1825 Monterey Avenue Chicago

## GRACE WELSH

PIANIST

500 Kimball Hall, Chicago

## EDNA WHEELER-BALLARD

HARPIST

Studio 329 So. Wabash Ave., Chicago.  
'Phone Harrison 1892



EDITH

# BIDEAU-NORMELLI

SOPRANO

CONCERTS

Pupils Accepted

Address c/o Musical America,  
80 E. Jackson Boul., Chicago



# Events in Musical Chicago

## JOHNSON APPOINTED OPERA EXECUTIVE

Former Business Manager  
Returns as Assistant to  
President Samuel Insull

CHICAGO, June 2.—Herbert M. Johnson, for eight years associated with the management of the Chicago Opera Company, has accepted the position of assistant to the president of the Chicago Civic Opera Association, and thus a new chapter is begun in the history of that organization. The announcement from the office of Mr. Insull says: "As assistant to the president, it will be the duty of Mr. Johnson to relieve Mr. Insull of the burden of handling numerous activities of the executive, with which Mr. Johnson has been for a long time familiar. The management considers itself fortunate to have Mr. Johnson with the Chicago Civic Opera Company." Mr. Johnson entered upon his new duties on June 1.

Eight years ago Mr. Johnson came to the company as an expert accountant. Gradually he found more and more of the executive work placed on his desk. Being a business man, and the company being in need of business-like direction, Mr. Johnson soon became a court of authority in the organization, and on the death of Cleofonte Campanini he was made business manager, the musical conductor being made artistic director.

This arrangement, considered unsatisfactory at the time by many, continued until Mary Garden became director of the company's destinies. It was not long after the beginning of her régime that Mr. Johnson resigned. Since that time, 1920, Mr. Johnson has been engaged in his earlier profession, expert accounting.

Clark A. Shaw, who became business manager on the resignation of Mr. Johnson, has continued at that post. To him was accredited the success of the 1920-1921 and 1921-1922 post-season tours of the organization. But the 1922-1923 post-season tour was a failure. Mr. Shaw accepted the post of business manager under a strong personal protest, for he felt that his work should be centered on the tours, a business in which he has few equals. The latest move is thought to be for the purpose of giving Mr. Shaw undivided time for the work he prefers. He will retain the title of business manager for the present, however.

George T. Hood of Seattle, Wash., an old-time theatrical man, who was appointed assistant business manager last winter, will continue in that position.

## In Chicago Studios

Chicago, June 2.

### CHICAGO MUSICAL COLLEGE

Laura Drake Harris, of the faculty, acted as a judge at the musical contest at Notre Dame University last week. Burton Thatcher, vocal instructor of the faculty, was a soloist in "The Creation" given at the Duluth Festival recently; in "Elijah" at the Kenosha May Festival last Sunday, and in Gaul's "Holy City"

given in Oak Park, Ill., this week. Mrs. Mable Sharpe Herdlen, of the faculty, and Fay Forsyth, pupil of Maurice Aronson, were heard in recital at Oak Park, Ill., on May 23.

### AMERICAN CONSERVATORY

Annual commencement exercises of the Conservatory will be held at the Auditorium Theater on June 19. The program will consist of three piano concertos, two violin concertos and three vocal arias. Adolph Weidig will conduct the orchestra consisting of members of the Chicago Symphony. Registrations for the summer master classes of William S. Brady, Mme. Delia Valeri and Josef Lhevinne have been coming in rapidly and a large part of their teaching time is now reserved. Pupils of the children's department under the direction of Miss Robyns gave their last concert on June 1.

### BUSH CONSERVATORY

Agnes Knoflickova and Margaret Conrad, violin pupils of the Conservatory, were found of such talent by Prof. Otakar Sevcik that he has decided to divide between them his scholarship for this summer. Miss Conrad is a Chicago girl and has been studying with Andrea Proudfoot. Miss Knoflickova has some reputation as a concert artist in her native Bohemia. Charles W. Clark, vocal teacher of the faculty, presented his pupils in recital on May 16 at the Conservatory. Mme. Ella Spravka, pianist, and Richard Czerwonky, cellist, both of the faculty, gave a recital in the same hall on the following night. Boza Oumiroff and Mme. Spravka gave a program for Mrs. James Hamilton Lewis recently. Marion Levin, violinist, appeared in Sinai Temple recently as soloist. Commencement programs for the Conservatory will begin on June 4 and continue until June 15.

### LYCEUM ARTS CONSERVATORY

The commencement program of the Lyceum Arts Conservatory will be given at Lincoln Hall June 8 and will present Homer Schwartz, Esther Holmes and Margery Nye, pianists; Frances Pearl, Harriet Woodworth and Marvel Liddy, vocalists, and Viola Towsley, Bertha Lewis, Verda Wood, Katherine Darke, Dorothy Wilson and Margaret Byers, dramatic pupils, in a one-act play, "My Lady Dreams."

### MISCELLANEOUS

A recital given recently consisted of original compositions by members of the composition class of Walter Keller, including Margaret Wallace, Francis Piercy, Hope Hamilton, Evelyn Rowell, Mary Sidney Branch, Ruth Levinson, Arthur Wildman and others. Pupils of the Sturkow-Ryder studio gave a recital last week, those presented being Ethel Dale, Janet Friday, Ethel Eiler, Henry Zettleman, Erna Akely and Jean MacShane. Mme. Edith Bideau-Normelli announces that her pupil, Werra Schuette, soprano, has given a number of recitals recently with marked success.

CEDAR RAPIDS, IOWA.—Gertrude Morton recently presented two pupils in a piano recital at the Public Library Auditorium. Alberta Trumbull played numbers by Chopin, Tchaikovsky, Rachmaninoff and others and Idelle Workman gave numbers by Friml, Grieg, Chopin and MacDowell.

## Mamay-Loboyko Ballet School Is Launched by Newcomers in Chicago



Gali de Mamay

CHICAGO, June 2.—After appearances in many of the greater cities of Europe and South America, and periods of teaching and performance in New York, Philadelphia and Cleveland, Gali de Mamay, dancer and ballet teacher, and Thaddeus Loboyko, ballet master, have opened studios in the Athenaeum Building in Chicago. They have chosen the name Mamay-Loboyko Ballet School and already have enrolled several pupils in their courses.

Mlle. de Mamay has decided ideas regarding the requisites of good dancing, both in solo work and in ballet. The notion that Grecian dances, the leaping and barefoot phases at least, are classical in the art she interprets is derided by her.

"The term 'classical' is not to be applied to the Grecian light form of dancing, but does apply to that school which arose about 200 years ago in Europe," Mlle. de Mamay explained. "Every intelligent person can make a good parody of barefoot dancing, by jumping, leaping and motioning with the hands. Of course, this is really natural, especially in a young person. But to do real classical dancing in not so easy. To be a good ballet dancer, too, requires that two things be studied—the classical and the character or national dances of every country. Technique and beauty of movement, of the torso, the arms, the head, in fact, the whole body, are needed for the classic dances.

"To dance character, or national, dances one must become acquainted with the personal characteristics, the history and the spirit of the country one seeks to interpret. At present there is too much nonsensical posturing on the stage which many fondly imagine is 'Eastern' or 'Russian.' For a woman to dance the Russian steps is vulgar, for these dances are really only for the men."

Mr. Loboyko, who has been ballet mas-

ter at Warsaw, Kiev and Petrograd and has appeared with the Pavlova Ballet and with Diaghileff's Russian Ballet, will train the more advanced pupils. Janka Rzonca, graduate of the Warsaw Ballet School, and Julia Tuczowska are assistants in the new school.

### Muratore May Return

CHICAGO, June 2.—With the appointment of Herbert M. Johnson as "assistant to the president" of the Chicago Civic Opera Association, many rumors are rife concerning plans for next season. Chief among these rumors are two—first, that Lucien Muratore will now be enabled to return to the opera here, and, second, that Mme. Ganna Walska may be asked to sing behind the Auditorium footlights.

### University Park Hears Orchestra

UNIVERSITY PARK, IOWA, June 2.—The Central Holiness University Orchestra, conducted by Harwood Simmons, gave an interesting concert recently, in which Frederick Knight Logan's suite "The Pipes of Pan" was played with marked success. A movement from Mendelssohn's Fourth Symphony, Saint-Saëns' "Le Cygne," and numbers by Wagner and Schubert were also given by the orchestra, and Mr. Logan, as assistant soloist, played a piano group of his own compositions. The University school of music, which has an enrollment of 600 students, has shown much enterprise in developing the love of music in this district.

### Kellerman to Teach in Richmond, Va.

DETROIT, June 4.—Marcus Kellerman, baritone, has returned from a series of engagements through the Northwest. He will go to Richmond, Va., on July 1 for a six-weeks' master course in singing, after which he will make a hurried trip to Europe. One of his pupils, Marjorie Hamilton, coloratura soprano of Toledo, gave a successful concert in her home city recently.

## GALLI-CURCI SCHIPA D'ALVAREZ LHEVINNE

Management

Evans & Satter

527 FIFTH AVE., NEW YORK

**MRS. C. DYAS STANDISH**  
Teacher of Mario Chanlee, Ruth Miller  
and Other Noted Singers

**Summer Session**  
211 West 79th Street, New York  
Endicott 3306

**ANNICE TAYLOR MARSHALL**  
(Mrs. Chas. Marshall)  
**SOPRANO**  
Management R. M. CASSIDY, 2633 Hampden Court, Chicago



**MAMAY - LOBOYKO  
BALLET SCHOOL**  
—CHICAGO—

### SUMMER SESSION

NORMAL COURSES

June 25 to July 25, 1923  
July 25 to August 25, 1923

Under personal instruction of Gali de Mamay and Thaddeus Loboyko

### ENROLL NOW

**ATHENAEUM BLDG.**  
59 East Van Buren St.  
Studio 226 Phone: Wabash 4455



## FLORENCE TRUMBULL

AMERICAN

PIANIST



Praised by the Critics of  
**PARIS BERLIN VIENNA LONDON**  
Few women know how to display such manifold  
intensities of feeling.—Le Ménestrel, Paris.  
For Engagements Address:  
**MANAGEMENT FLORENCE TRUMBULL**  
430 Orchestra Building Chicago

## HEMPEL

Assisted by  
Coenraad V. Bos, Pianist  
Louis P. Fritze, Flutist  
Management of Frieda Hempel  
185 Madison Avenue New York  
Steinway Piano

**AMY Ellerman**  
570 West 156th Street, New York City  
Phone Billings 1593

## HERBERT GOULD

Basso  
Chicago Opera Ass'n  
Management, Harrison & Harshbarger  
1717 Kimball Hall, Chicago



# Novelties for String Ensembles and Other New Music

By Sydney Dalton



HE phonograph and the player-piano have ousted the family ensemble in this busy age. Whether music has benefited by the change is open to discussion. Certainly a wider literature is at the disposal of the amateur than ever before, and he has an opportunity of hearing many works in his own drawing-room that he could never hope to play himself. On the other hand, the instrumental duet, trio or quartet, composed of members of the family, with all its limitations, had a cultural value affording a means of self-expression that mechanics cannot hope to equal.

**Ernest Walker's Fantasia for String Quartet**

Fortunately the number of professional chamber music ensembles has increased to a remarkable extent in recent years, showing that this intimate form of music is not without its many admirers. There would seem to be no valid reason why quartets, for example, should confine their attention to the works of large proportions. There are shorter compositions worthy of a place on any program. Ernest Walker's Fantasia in D (J. Fischer & Bro.) is a brief movement for string quartet that deserves a hearing. It is very well written, and, though neither strikingly original nor modern, the music is interesting and imaginative. The amateur quartet, too, would value it, as it is not difficult to play.

**A Grieg Transcription for Trio**

Violin, 'cello and piano trios will find Karl Rissland's transcription of Grieg's "Solitary Wanderer" (Oliver Ditson Co.) to their liking. Grieg's music is well adapted to such a combination, and Mr. Rissland has made the most of his opportunities. This is one of a large number of arrangements by Mr. Rissland and others of songs and piano pieces, for the most part, that are put out by these publishers in sheet music form and including the separate parts.

**Two Settings by Roland Farley**

Roland Farley, whose "The Night Wind" has made him known to a host of singers, writes simple, melodious songs that have a quality of appeal. Two recent numbers bearing his name are "Canzonet," a Pastoral and a humorous little fancy entitled "Lawyer Brown" (G. Schirmer). The first of these has words by Oscar Wilde, and Mr. Farley, in his music, has caught the pastoral note with fidelity. Both songs, for high or medium voice, are tuneful and singable, and if they are of conventional design at least they are by no means commonplace.

**Songs by Adolphe Borchard**

French song writers long ago solved the problem of obtaining telling effects with simple means. It is one of the qualities which distinguish so many of their works in this form. Adolphe Borchard in one of his "Poèmes de Guerre," recently received, and in "Paysage," from "Trois Mélodies" (Paris: Evette & Schaeffer; New York: Fine Arts Importing Corporation), has written some charming melodies, excellently harmonized. Both voice part and accompaniment are simple in idea, expressive and colorful. They possess the technical finish and sin-

cerity which all really good songs must have. The composer does not rely on any striking, sudden vocal effect at the end, by way of compensation for lack of skill or imagination; he paints his picture as a well-rounded whole and leaves one satisfied at the end that he knew what it was all about.

**A Slumber Song and a Cowboy Spiritual**

There is usually something of interest to be found in a song by Werner Josten. His latest, "On Slumber Tree" (Carl Fischer), is no exception. It is a smooth-flowing, heavy-lidded slumber song that singers will welcome. To a lilting melody he has added a good accompaniment, a conventional lullaby figure but handled differently. It is for high voice and should be popular. From the same press comes a Cowboy Spiritual by Oscar J. Fox, entitled "Rounded Up in Glory." The words are from "Cowboy Songs and Other Frontier Ballads," collected by John A. Lomax. The music fits the words well; a revival hymn type of jingle for medium and high voice.

**A Group of Church Songs and Duets**

It would seem that all a composer has to do if he wishes to get a very poor song published is to fit words to it that are appropriate for church use—he will find a market for it. Of four that have recently come to hand one, at least, has musical value. It is "The Lights of Home" by Anice Terhune (Arthur P. Schmidt Co.), a simple, melodious song for high or low voice that can be recommended to church soloists as being better than the average. Miss Terhune's music is better than her text, but as a whole it is an agreeable religious song. H. C. Macdougall's setting of "Hark, Hark, My Soul," is quite commonplace. Alfred Wooler's "I Heard the Voice of Jesus Say" and Walter H. Jones' "O for the Peace," duets, the former for soprano and tenor or alto and baritone voices and the latter for mezzo-soprano and tenor, are tuneful and better than many numbers of this kind.

**California à la Arthur Loesser**

Arthur Loesser has paid his respects to the Pacific Coast by naming his new Humoresque for Violin "California" (Carl Fischer). The work is based on a tune by Paladilhe, he acknowledges, and in its preparation for the press he has had the assistance of no less an artist than Mischa Elman, who has fingered and bowed the violin part. Mr. Loesser also pays a graceful tribute to a great violinist by dedicating the composition "To the Memory of Maud Powell." This Humoresque is an excellent bit of writing. Paladilhe's attractive little melody is the point of departure for a deal of imaginative decoration, in both the piano and violin parts—and each is equally well done. There are seventeen pages, a considerable length for a Humoresque, yet, despite its proportions, there is neither padding nor monotony. It requires much technical skill to play it properly, with its double thirds, octaves and brilliant cadenzas, but it is worth all the effort it demands, and violinists are advised to add it to their recital repertory.

**Beryl Rubinstein's "Scherzo Serenade" for Violin**

Another work that should find favor with violinists is Beryl Rubinstein's "Scherzo Serenade" (Carl Fischer). It is scintillating, sensuous and piquant in character; full of originality. Although written by a pianist, and including a fine part for that in-

strument, Mr. Rubinstein never forgets that the violin is the solo member of the combination, and he writes for it with skill and understanding. Such works as this are well worth placing on programs, besides being valuable as teaching material for advanced pupils. It is dedicated to Raoul Vidas.

**Piano Pieces by Claude Debussy and Roy E. Agnew**

The music of Claude Debussy is always full of surprises. Unexpectedly one comes across delicious fancies that compensate for the more or less commonplace things he, like all composers, perpetrated in his off moments. "D'un Cahier d'Esquisses" (London: J. & W. Chester) is one of these. It is Debussy at his happiest: fragrant, delicate music, full of subtle shades and alluring splashes of color. Seekers after the obvious should avoid it. There are also arrangements of it for duet and for violin and piano.

From the same press comes an unusual number entitled "Dance of the Wild Men" by Roy E. Agnew. The very name forestalls criticism, for who can say how these particular wild men of Mr. Agnew's imagination act? His music assures us that they are wild indeed and no respecters of musical conventions and niceties. The piece is dedicated to Benno Moiseiwitsch, whose skill as a pianist is sufficient to tame even such as these.

**A Budget of Teaching Pieces**

Children in this age are fortunate in having at their disposal a wealth of melodious, well written pieces that lead them by easy stages into the classics. There was a time, not so long ago, when the music in the early grades was for the most part either dull or cheap. Among the good things that have come from the presses of late are two waltzes by L. Leslie Loth. Their titles are "Holiday Waltz" and "Sparkling Dewdrops" (G. Schirmer). Both are easy but tuneful and nicely harmonized. The second is a particularly good study in this form, the accompanying notes in the left hand falling on the first and second and first and third beats of the measure alternately. Of about the same grade are three pieces by Mathilde Bilbro, entitled "The Magic Wood." They are from the same press. "The Bells" is something out of the ordinary. Theodora Dutton, a prolific and capable writer of music for little folks, contributes two Tone Pictures, "Slavic Dance" and "The Mermaid's Romance," a little more difficult than the others, but teachers will find them valuable in their work.

**A Half-Dozen Songs from England**

The name of C. W. Orr is probably unfamiliar to most Americans. Presumably he is an Englishman, but whatever his nationality a group of six songs from his pen shows him to be a song writer of ability. Four of these have texts by A. E. Housman, selected from that delightful collection, "A Shropshire Lad," entitled, respectively, "The Carpenter's Son," "Tis Time, I Think, by Wenlock Town," "Loveliest of Trees, the Cherry"—the last two published together—and "When the Lad for Longing Sighs." They have

something of the mellowness and polish of the poems. Mr. Orr has done excellently with a sonnet by D. G. Rossetti, "Silent Noon," full of rich color and unusually good for a sonnet setting. His music to "Plucking the Rushes," a translation from the Chinese by Arthur Waley, is animated, fascinating and, in the piano part, anything but easy; a very good song indeed. Mr. Orr speaks in a modern idiom but intelligibly and with authority. (London: J. & W. Chester.)

**Two Pieces in Lighter Vein**

Clayton Johns' Polka Lent and Valse Mignonne (Oliver Ditson) are in lighter vein and best adapted to the needs of the teacher. Both numbers are good examples of dance rhythms presented in a simple manner, with sufficient musical interest to make them agreeable to any violinist of modest ability. Each is short and the piano part is also easy.

**A Gavotte by Mischa Levitski**

Mischa Levitski's Opus 3 is a charming little Gavotte in G (G. Schirmer). It has a touch of classic restraint about it and the dignity and poise of the old dance. The melody seems curiously familiar; possibly it is a memory of a performance of it by the composer at one of his recitals. He would play it in a manner that would leave subconscious echoes. Its naïveté and simple appeal make it a delightful number and one that will be found interesting and useful by a host of pianists.

**Two Numbers by Roger Clerbois**

A Minuetto and "Berceuse Naïve" by Roger Clerbois are from his "Pièces Pittoresques" (Carl Fischer), and make good intermediate teaching material of a conventional type. There are influences of Grieg and the older Russians in them, but Mr. Clerbois has something of his own to tell also and tells it in an agreeable manner. In both numbers there is melody and a musicianly use of the material, though the Berceuse will probably make the greater appeal.



Mme. **Tamaki Miura**  
Japanese Prima Donna Soprano

Just returned from triumphal concert tour of JAPAN and HAWAIIAN ISLANDS.

On tour with SAN CARLO OPERA COMPANY Season 1922-1923.

Concerts and Recitals given in costume with Maestro Aldo Franchetti, Composer, at the piano. For concert dates, season 1922-1923, address: Management: Fortune Gallo 1128-29 Aeolian Hall, New York

**GRACE STEVENSON**

Concert Harpist and Teacher

817 West 93d St., New York, Riverside 7988

**ALBERTO BIMBONI**

Voice Teacher  
Coach for Opera and Recitals  
2025 Broadway, New York City  
Telephone Columbus 6074

**RUTH ECTON** SOPRANO  
Address care of Musical America  
501 Fifth Ave., New York City

**Chev. F. F. CORRADETTI**

Voice Culture  
Italian Bel Canto Method Endorsed by CARUSO, POLACCO, MORANZONI, BORI, AMATO, STRACCIARI, SODERO, etc.  
814 West 72d Street New York Endicott 6852 6941



This Sign for  
Melody Songs of  
the Better Kind

**MARIE ZENDT**

Soprano

Is Singing

THE HEART CALL.....F. W. Vanderpool  
SPRING'S A LOVABLE LADY..W. Keith Elliott

Now touring the Pacific Coast.

M. Witmark & Sons, New York



**ROBERT**

ORGANIST—CONDUCTOR—PIANIST

Now in New York

Formerly Asst. Conductor to Willem Mengelberg, and Organist Concertgebouw, Amsterdam, Holland, St. Bavo Cathedral, Haarlem, Holland.

Available for Concerts, Recitals

Limited number of pupils accepted.

Studio: 351 W. 87th St., New York

Phone Circle 8888

**PROF. M. V. DURMASHKIN**

OPERATIC TENOR

Teacher of the Italian Method of Voice Culture, Coaching in All Operas and Song Recital, Solfege, Theory and Practical Training

Studio

3810 Broadway, Corner 159 St., New York

Telephone Wadsworth 7810



## Grieg's Contribution to Musical Art Recalled on His Eightieth Birthday

[Continued from page 3]

The letter got into print and infuriated the nationalists. Four years later Grieg accepted Colonne's invitation to go to Paris to give a concert and, despite a cabal of hostile nationalists, the hall was thronged and the composer won an enormous success.

Grieg's powers as a pianist have been warmly admired by those fortunate enough to have heard him. Hanslick described his playing as "enchantingly tender and elegant, and at the same time entirely individual. . . . Grieg need not fear to enter the lists against many a virtuoso, but he contents himself with the finished execution of lyrical pieces and dispenses with capering battle-horses."

It is widely believed that much of Grieg's music is based on the folk-tunes of his native land. This is another misconception that should be corrected. Much, indeed most, of his music is influenced by Norway and all that its atmosphere and character meant to the composer, but only a very small part of it is actually based on the songs of the people. Grieg's music is Norway strained through the personality of a gifted son; it is entirely wrong to believe that it is merely an adaptation of his country's folk-music.

The bulk of Grieg's music is in the form of piano pieces and songs. But he wrote not a little in the larger forms; he has to his credit three violin sonatas, a cello sonata and a string quartet. There are also several choral works, scores for string orchestra and for full orchestra. His delicate health probably prevented his attempting more works of

larger dimensions; virtually all his life Grieg battled against painful physical disorders, which, had he been a lesser artist, would have stilled his muse entirely.

As quantity goes, Edvard Grieg did not write a great deal of music. He never wrote a symphony, he never wrote an opera. But the standard that he reached is a high one, and, what is even rarer, most of his output measures up to that standard. There is not much chaff among the wheat. It sounds like a paradox, but it was perhaps Grieg's greatest misfortune to achieve too abundant popularity. Some of his best music, as well as some that is not so worth-while, is thoroughly hackneyed; and to become hackneyed is not good for any music or any composer. Grieg had not the "grand manner," and, to his praise be it said, he realized it. Had he written a symphony, it would probably not have been a complete artistic success; his wings were not the right length for bold, extended flights. There are golden things in the piano concerto, but in the right analysis is not that much-bemoaned music more lyric than epic? His harmonies are rich, imaginative and often highly original, but is not the chromatic element overworked? And when he came to developing his ideas, did he not often abuse the device known as sequence?

To state these flaws is to expose the few seams in Grieg's music. When all is said, he brought a new and lovely voice to music, a voice that will persist and be beautiful when more voluminous organs shall have passed into nothingness. Grieg may not have reached the topmost peak of Parnassus, but high up on a particularly rugged crag he will be found, in exceeding good company, adding a fine note to the stupendous choir.

### New Orchestra Appears in Waterloo

WATERLOO, IOWA, June 2.—The Waterloo Women's Club Orchestra, under the leadership of Mrs. Herbert F. Marshall, made its first public appearance at the annual banquet of the Fortnightly Club. The players gave their services for the benefit of the Waterloo Women's Club Building Fund. Maude K. Berry is concert mistress and Mrs. Jack Patterson accompanist. The other members of the orchestra are Mrs. Knoop, Hortense Morgan, Helene Glenn, Mildred Luce, first violins; Fanchon Powers, Maxine Skeels, Lucille Cutler, second violins; Marshall Cheever, Helen Reed, cellos; D. L. Wheelock, John Hildebrand, clarinets; Donald Mayne, Keith Anderson, cornets; Harry Edwards, Florence Richey, trombones; C. A. Bennett, flute, and Stewart Reed, drums. **BELLE CALDWELL.**

### HARTFORD, CONN.

June 2.—The Hartford Public High School Chorus of 300 voices, with the orchestra made up entirely of students, performed Coleridge-Taylor's "Hiawatha's Wedding Feast" and "The Death of Minnehaha" under the leadership of Ralph Baldwin at Foot Guard Hall recently. The concert was highly successful, and Mr. Baldwin and the school committee deserve great credit for their efforts toward the musical education of the young people. This annual concert given by the student body entirely has attracted wide attention.

**BURTON CORNWALL.**

### STAMFORD, CONN.

June 2.—The choir of the Russian Orthodox Church gave a concert in High School Hall, assisted by Alexandra Shlikovich, soprano, and Vasily Yakovlev, baritone. The choir, numbering about thirty voices, sang a cappella num-

bers by Archangelsky, Tchaikovsky, Lisensko and other composers. Berrian Shutes was accompanist.—Flora McDonald Shutes, pianist, appeared in recital at the home of Col. Hugh L. Cooper and displayed excellent technique and interpretative power in the G Minor Sonata of Schumann, a Chopin group and other numbers. **J. W. COCHRAN.**

### WESTERLY, L. I.

June 2.—Frank Farrell, pianist, was heartily applauded in an attractive recital at the High School Hall recently. His program was drawn from the works of Beethoven, Mozart, Weber, Debussy, Rubinstein, Chopin, Scriabine and Liszt, and he was obliged to play three encore-pieces.

### POUGHKEEPSIE, N. Y.

June 2.—A Wagner program was given recently at the High School by Ethens Buckley, soprano; Christine Langenham, contralto; Erik Bye, Augusto Ottone and Pool Bjornskjold, baritones. William J. Falk was conductor and accompanist. The program was a capital one, the feature of the evening being the singing of the first act from "Walkure."—Clara L. Hey, mezzo-soprano; Charles Gilbert Spross, pianist, and J. Horace Smithy, baritone, gave a recital in Highland at the annual festival of the Highland Music Study Club. Groups were given by each of the artists and Miss Hey sang two new songs by Mr. Spross, "Desert Love Song" and "I Have Hung My Tents in Crimison," from his new cycle of Arabian songs. **ELIZABETH EVELYN MOORE.**

### FALL RIVER, MASS.

June 2.—Several guests from the National and State Federations of Music Clubs were present at a members' day luncheon given at the Women's Club-house. The speakers were introduced by Florence Cashman, president. Mrs. William Arms Fisher, first vice-president of the National Federation, welcomed the club to the Federation, which now includes, she said, 1800 clubs and more than 1000 junior clubs. Mrs. F. L. Milliken, president of the Chromatic Club of Boston; Mrs. George Hall, president of the Chaminade Club of Providence, and Mrs. Lownes, president of the Chopin Club of Providence, brought

greetings and congratulations. The subject chosen by John P. Marshall, the principal speaker, was "The Place of Music in American Life." Later in the afternoon, an attractive musical program was given by G. Roberts Lunger of Boston, baritone; Marion Waterman, harpist, and Edward Biltcliffe, pianist. Mrs. William Ridings was chairman of the committee in charge, and was assisted by Mrs. Henry Wardle, Mrs. Alex. Harley and Gladys Harrison.

**L. A. WARNER.**

### WILMINGTON, DEL., GREETINGS NEW STUDENT ORCHESTRA

Thirty Youthful Players Give Their First Concert—Music Teachers' Annual Banquet

WILMINGTON, DEL., June 2.—The newly formed Student Orchestra of Wilmington made its first appearance in public concert at the Playhouse last week, with Edna Turner Bradfield as conductor, and was enthusiastically welcomed by an audience estimated at 1400 persons. The average age of the performers, some thirty in number, is only fourteen, but they played like professionals. Romberg's "Kinder" Symphony and works by Gurliitt, Thiele, Ole Olsen and the Bach-Gounod "Ave Maria" featured the program.

Florence Adele Wightman of Philadelphia, harpist, was excellent as assisting artist and was warmly encored.

Beginning in the fall, the Student Orchestra will be open to any music pupil of the city who can qualify for membership, the aim being to give training in ensemble work.

Mrs. Frederick Abbott, director of the Philadelphia Music League; Elizabeth Hood Latta, president of the Pennsylvania Federation of Music Clubs, and Mrs. Russell H. Boggs, president of the Liberty District of the National Federation of Women's Clubs, were speakers at the second annual banquet of the Music Teachers' Association this week at the Hotel duPont. Isabelle B. Wales, president, occupied the chair. Mayor LeRoy Harvey was a guest of honor.

**THOMAS HILL.**

### Ralph Leopold Returns from Tour

Ralph Leopold, pianist, concluded his season with a tour through the East and Middle West that took him as far as Hays, Kan., where he achieved a fine success at the local festival on May 6. On his return East he played in Chancellor Hall, Albany, and on May 21 was one of the soloists in a concert given in the De Witt Clinton Auditorium in New York.

### MASON CITY, IOWA

June 2.—Mason City's recent Music Week was a complete success. Concerts were given by the Chamber of Commerce Glee Club, by Esther Senior-Steinhart, Mrs. Selby, Mrs. Gilman and Mrs. Halenbeck, by the Women's Civic League, by the schools of the city, and by the Matinée Musical Club. The programs were all given in the High School Auditorium. **HELENE HENLEY.**

### Norfleet Trio to Spend Summer in Georgetown, Conn.

The Norfleet Trio has brought to a close the most active season of its career and has gone to Georgetown, Conn., where the members will spend the summer in recreation and in preparing new

works for next season, when its tours will be directed by Ernest Briggs, Inc. During the month of July Helen Norfleet, pianist of the Trio, will be one of the teachers in the summer master school to be held at the Lake Orion, Mich., Chautauqua, and will also be heard in recital. Her pupil, Viola Peters, will be one of the accompanists at the Oscar Seagle school at Schroon Lake, N. Y., this summer, and will have charge of the work in English repertoire. She was the winner of the first prize in piano playing at the Fontainebleau School of Music two summers ago.

"A Symphony Orchestra in Brass"

### THE GOLDMAN BAND

EDWIN FRANKO GOLDMAN

Conductor

202 Riverside Drive

New York

### GORDON THAYER

PIANIST AND TEACHER

Technical Re-Education a Specialty

Address: 876 Park Ave., New York.

### Dr. Daniel Sullivan

Teacher of International Artists

Such as:

Alice Nielsen, Lydia Lipkowska and

Georges Baklanoff

132 West 74th Street, New York City

Telephone: Endicott 0180

### Conal O'C. Quirke

Teacher of Voice

54 West 82nd Street, New York

'Phone 5880 Schuyler

### LOVETTE

Webb  
Pianist

Teacher of International Reputation

EVA WHITFORD LOVETTE

Art of Singing

A limited number of resident students accepted

2019 N. St., N.W., Washington, D. C.

### ETHEL

### CAVE-COLE

Concert Accompanist—Ensemble Player  
Coach—Vocal and Instrumental

57 W. 58th St., New York

Phone Plaza 2450

### ELSIE LYON

Contralto

LAMPERTI SCHOOL OF SINGING

Private and Class Instruction

Studio: 305 Carnegie Hall, New York

Circle 1356

### Edoardo PETRI

Teacher of Singing

Mr. Petri announces that he will continue to teach privately through the Summer months without interruption.

Studio: 1425 Broadway, New York.

Phone: Pennsylvania 2628

### Vocal Art-Science Studio

125 E. 37th St., New York

N. E. Cor. Lexington Ave.

MAUDE DOUGLAS TWEEDY

ANITA MASON WOLFSON

'Phone Murray Hill 991

Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science



### MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—

Drama—Lectures

312 West 54th Street

New York City

HILDA  
GRACE

### GELLING

### VOCAL STUDIO

128 West 72d St., Endicott 1587

Associate Teacher of Singing with PERCY RECTOR STEPHENS

### ETHELYNDE SMITH, Soprano

Seventh Southern Tour, November and December, 1923. Fifth Tour to the Pacific Coast, January, February and March, 1924. Eastern Engagements en route, and in October, 1923, and April and May, 1924.

Address: 458 Cumberland Avenue, Portland, Maine.

### TORRIANI

VOICE PRODUCTION AND DICTION  
Elimination of Muscular Interference  
INVESTIGATE!

Studios: 301-2 Carnegie Hall, New York

Circle 1350

### GIULIO CRIMI

Leading Tenor of the Chicago Opera Company

"Crini's voice was wildly beautiful at times."—Chicago Herald Examiner.

Exclusive Concert Direction

R. E. JOHNSTON, 1451 Broadway, NEW YORK CITY

(Knabe Piano)

baritone

CECIL  
FANNING

BERTRAND - BROWN  
PERSONAL REPRESENTATIVE  
AEOLIAN HALL - NEW YORK





BANGOR, ME.—Piano pupils of Abbie N. Garland of the Bangor Piano School, C. Winfield Richmond and Leola Carleton were recently presented in recital.

SAN DIEGO, CAL.—A concert was recently given by Mildred McCartney, soprano, pupil of Mrs. Rowan, and Adeline Zuazua, pianist, pupil of Nell Cave.

ALBANY, N. Y.—Marietta White, soprano, was the soloist at the first concert of the Glee Club of the Y. W. C. A. at the association rooms. The club was directed by Louise Beaman Haefner.

TIFFIN, OHIO.—Rowena Rosendale Fruth of Connersville, Ind., pianist, gave a recital at the Ursuline Convent recently, playing numbers by Chopin, Paderewski, Rachmaninoff, Pierné and Liszt.

INDIANAPOLIS, IND.—Recitals were given lately by pupils of Helen Warrum-Chappell, Olive Kiler, Cleon Colvin, Dorothy Knight-Greene, Ben Swarthout, Una Clavson-Talbott, Ella Schroder and Mary Wilhite.

LEXINGTON, MO.—Frieda Davis of the Central College Conservatory, in a graduating recital at the Murrell Auditorium, played Beethoven's Sonata, Op. 27, No. 2; a Chopin group and numbers by Schubert, Mendelssohn and Liszt.

PEEKSKILL, N. Y.—Richard de Sylva, violinist; Alvina Grabau, soprano; Arvid Asplund, Swedish baritone; Anita Sharp, harpist, and Robert S. Flagler gave a concert in Peekskill, under the auspices of the Women's Club and Peekskill Rotary Club, for the benefit of the crippled children of the city.

OKLAHOMA CITY, OKLA.—In the second of the series of student recitals conducted by Martha Gilmer the program

was given by Ruth Jenkins and Gladys Spangler, who were assisted by Marianne Bays, violinist. Frederick Libke presented Bernice Mann, Marjorie Corn and LaRue Pack in a recent recital.

SANDUSKY, OHIO.—Elmer Frank, pianist, pupil of Elmer C. Steuk, was heard in recital at Carnegie Hall and played Beethoven's Sonata, Op. 26; numbers by Chopin, Leschetizky and Moszkowski and Mr. Steuk's "Souvenir of Vienna." Elsa Wendschuh, mezzo-soprano, assisted with Anna Zingale as accompanist.

GREENSBORO, N. C.—Margaret Louise Bedell, soprano of the senior class of the North Carolina College for Women, gave a recital recently, her program including Charpentier's "Depuis le Jour," Handel's "Care Selve," the Mad Scene from "Lucia di Lammermoor" and several other numbers. Antoinette Loetsch was accompanist and George M. Thompson, organist, also assisted.

SARATOGA SPRINGS, N. Y.—A substantial sum for the Peterboro Colony, N. H., was netted as the result of a concert given by the Practice Club, assisted by artists from Skidmore College. The soloists were Mrs. Fairfax, Mrs. White, Mrs. Comstock, singers, and Doris Estey and Louise Crittenden, pianists. Trios were given by Mrs. Comstock, Mrs. Fairfax and Mrs. White, and Mrs. Waite joined these singers in two quartets. Mrs. Morgan and Mrs. Fairfax played a violin and piano duet.

HERRIN, ILL.—The boys' quartet of Herrin High School, which won first place at the Southern Illinois contest at Marion from fifteen other quartets, has rehearsed under the leadership of F. A. Cooke and owes its success also in a large part to the sympathetic work of the accompanist, Naomi Dangerfield.—The

children of the graded schools appeared under the baton of Ruth Soulman in the operetta, "In a Flower Garden," by Rhys-Herbert.—The High School Girls' Chorus, conducted by Mr. Cooke, recently sang Paul Bliss' "A Midsummer Night."

CONNERSVILLE, IND.—The Chaminade Club of the local High School, consisting of forty voices, gave the program before the Kiwanis Club at the Hotel McFarlan recently.—Mabel Spitler, Jean Turner, A. A. Glockzin, Helen Holter and Hazel Murphy furnished the music for the annual Baccalaureate Services here.—The choir of the First Methodist Church, under the leadership of L. V. Hegwood, gave a concert recently at the church.—Dorothy Schuler, soprano; Lovell Allison, reader, and Mary Routh Bottles, pianist, gave a recital before the Rotary Club at the Country Clubhouse.

WHEELING, W. VA.—The final program of the Women's Club music department for this year included two-piano numbers played by Jessie Wolfe-Lipphardt and Aileen Kraft, local artists who were well received. Works played were Mozart's D Major Sonata, Saint-Saëns' "Danse Macabre" and pieces by Chaminade and Schumann. David Daniels, violinist, played admirably Schubert's "Ave Maria," a Brahms Waltz and numbers by Kreisler and Dvorak. This program marks the last event under the chairmanship of Caroline Brandfass. The new chairman will be Mrs. W. C. Ertler.

TRENTON, N. J.—A very fine musical program was recently given in the Cadwalader Heights M. E. Church. Mrs. Raymond Phillips, soprano, of the State Street M. E. Church, and E. Burroughs Hunt of the Third Presbyterian Church were heard in solos. An orchestra led the song service with Mrs. Charles Ehrenfeld at the piano. At the fifty-ninth Sunday afternoon recital at the State Street M. E. Church, Edward A. Mueller, organist, and the quartet, Mrs. Raymond Phillips, soprano; Mrs. Raymond Hutchinson, contralto; Weston Morell, tenor, and Albert J. Schultz, bass, contributed the program.

CINCINNATI, OHIO.—Margaret Scaer, pianist from the class of Ilse Huebner, and Richard Knost, baritone from the class of Hans Schroeder, gave a recent

recital at the Odeon, under the management of the College of Music.—Mme. Liszewska presented a pupil, Wilhelmina Bixler, in a recital at the Conservatory. Another of her pupils, La Rue Lottin, appeared in a later recital.—Helen Chermansk, pupil of Jean Verde, recently appeared in recital at the Conservatory, assisted by Ruby Johnson, violinist from the class of André de Ribaupierre.—The class of 1923 of the Wyoming Institute of Music, under the direction of John Carlyle Davis, gave its final recitals lately at the Wyoming Club.

SAN JOSE, CAL.—The To Kalon Club recently enjoyed a program of two-piano music given by Mrs. Charles McKenzie, Mrs. Daisie L. Brinker and Mrs. Howard Huggins, and vocal solos by Mrs. Miles Dresskell, soprano. The program was supplied by members of the Music Study Club and the numbers were given previously for the latter organization. Edward Fabian Schneider, California composer and pedagogue, presented four advanced pupils in recital at Sherman Clay's Hall last week. Violin students of the Institute of Music gave a program on Wednesday evening. Hannah Fletcher Coykendall, soprano, and Violet Silver, violinist, have recently announced the opening of studios. Mrs. Coykendall is a pupil of Mrs. Howard Tennison and Gaetano Merola, and Violet Silver is a graduate of Nicola de Lorenzo's school, and pupil of Leopold Auer.

WICHITA, KAN.—An interesting organ recital was given at the First Presbyterian Church by Mrs. Frank A. Power, organist of the church, assisted by the chorus of the Wichita Musical Club, under whose auspices the recital was given.—The following sixth, seventh and eighth grade girls of the Cathedral School gave a piano recital at the school auditorium. Faye Hulen, Katherine Ellis, Muriel Link, Kathleen Hagan, Mary Jane Clampt, Mary Ann Fallott, Imelda Gard, Margaret Baldwin, Margaret Chapman, Anita Globe, Dolores Kurt, Mary Jane Figgemeier, Margaret Cooper, Lillian Dey, Edna Surprise, Aurelia Gessler, Katherine Tobin, Katherine Aber, Eleanor Moore, Mary Atkinson and Eleanor Winter.—Norma Van Gorder, a pupil of Margaret Joy, gave a piano certificate recital at Friends' University, assisted by Lois Wycoff, violinist.

## MUSICIANS' DIRECTORY

**Clarence Adler**  
PIANIST—PEDAGOGUE  
Studio: 137 West 86th St., New York

**Sol Alberti**  
PIANIST—COACH—ACCOMPANIST  
124 West 78th St., New York  
Phone Endicott 5840

**Julia Allen**  
Exponent of  
LOMBARDI SCHOOL OF SINGING  
875 Carnegie Hall, New York. Circle 1350

**Ethel Altemus**  
TEACHER OF PIANO  
126 East 34th St. Vanderbilt 7693

**The American Institute of Applied Music**  
Thirty-seventh Season  
212 West 59th Street, New York City  
Tel. Circle 5329

**Margaret Anderton**  
PIANO RECITALS—LECTURES  
Worth-while Pupils Taught  
832 CARNEGIE HALL, NEW YORK  
Phones: (res.) Schuyler 7140 and Circle 1350

**Ella Bachus-Behr**  
231 West 96th Street, New York  
Telephone Riverside 1464

**Eugene Bernstein**  
Teacher of Piano  
Studio: 22 West 85th Street, New York  
Phone: Schuyler 2365

**The Boice Studio** Summer Session  
SUSAN S. BOICE, Soprano  
Teacher of the Art of Singing  
57 West 75th Street, New York  
Endicott 0074

**William S. Brady**  
TEACHER OF SINGING  
Studio: 137 West 86th St., New York  
Telephone Schuyler 3580

**May Laird Brown** LYRIC DICTION  
Voice and Phonetics of  
Italian, French, Spanish, German,  
English  
1 West 89th St., New York. Riverside 2605

**Dudley Buck** Teacher of Singing  
171 West End Ave. Phone Schuyler 6870  
Studio open under assistant teachers until August 1st.

**Giuseppe Campanari**  
BARITONE  
TEACHER OF SINGING  
Studio: 668 West End Avenue New York City  
By Appointment Only

**Ernest Carter**  
COMPOSER—CONDUCTOR  
Address: 115 East 69th St., New York  
Tel. 8623 Rhinelander

**Mme. Virginia Colombati**  
Formerly Met. Op. Co., Covent Garden, London, Etc.  
Teacher: Josephine Lechese, Sop. San Carlo Op.  
Vocal Studio: 294 W. 92nd St., New York  
New York College of Music, 114 E. 86th St.

**Emma A. Dambmann**  
VOCAL INSTRUCTION  
President, The Southland Singers  
137 West 93d St. Riverside 1436

**Mr. and Mrs. Ross David**  
VOICE PRODUCTION AND REPERTOIRE  
Sherwood Studios, 58 West 37th Street  
New York City

**Frank Farrell**  
CONCERT PIANIST  
Address Music League of America  
8 East 34th St., New York City

**Townsend H. Fellows**  
TEACHER OF SINGING  
Concert and Oratorio Coach  
Studio: 815 Carnegie Hall. Circle 0764

**Frances Foster** Coach for Concert  
and Operatic Artists  
Concert Accompanying  
Studio: 334 West 84th Street  
Tel. Schuyler 1049

**Thomas Franco** Violinist—Teacher  
From Elementary Instruction to  
Artistic Perfection  
Studios: 181 E. 75th St., N. Y. Rhindr. 5441  
1575 Flatbush, Bklyn. Mansfield 5179

**Charles Hargreaves**  
VOCAL INSTRUCTION  
Tenor  
Formerly Metropolitan Opera Company  
257 West 86th Street, New York. Schuyler 3910

**Victor Harris**  
Teacher of singing in all its branches  
The Beaufort, 140 West 37th Street  
Telephone, Circle 3053

**Mrs. J. Harrison-Irvine**  
Voice—Piano—Diction—Coaching—  
Accompanist  
Carnegie Hall, 1013, New York. Circle 1350

**The Heartt-Dreyfus**  
STUDIOS: Voice and Modern Languages  
Address: Camut Club Building, Los Angeles, Cal.

**Helen Allen Hunt**  
CONTRALTO  
Teacher of Singing  
543 Boylston St., Boston, Mass.  
Saturdays, 1702 Walnut St. Philadelphia

**Sergei Klibansky** Teacher of Singing  
8 years leading instructor Stern Conservatory,  
Berlin; 3 years Institute of Musical Art, New  
York. Studios: 212 W. 59th St., New York

**Morton B. Knafel**  
TEACHER OF PIANOFORTE PLAYING  
Studio: 152 West 78th St., New York  
Telephone: Schuyler 6290

**Earle Laros**  
"Pianist with a message"  
Address—Miss Jean Wiswell  
437 Fifth Ave., New York City, N. Y.

**Lebegott Studios**  
THE ART OF SINGING  
EDWARD LEBEGOTT and Assistants  
66 West 77th Street, New York. Endicott 1352

**Caroline Lowe**  
(Caroline Lowe Hovey)  
TEACHER OF SINGING—COACHING  
Studio, 50 West 67th St., New York  
Telephone Columbus 1405

**Isidore Luckstone**  
TEACHER OF SINGING  
53 West 86th St., New York  
Telephone 7493 Schuyler

**E. Presson Miller**  
TEACHER OF SINGING  
Studio: 826 Carnegie Hall, New York. Circle 1350

**Philipp Mittell** VIOLINIST  
Teacher of Many Well Known Artists  
Van Dyke Studios, 939 Eighth Ave., New York  
Phone Circle 6130

**Maud Morgan** Harp Soloist  
CONCERTS—INSTRUCTION  
(Teaching Children a Specialty)  
216 W. 56th St. Phone Circle 1505

**Mme. Katherine Morreale**  
Soprano  
Voice Culture Repertoire  
166 West 58th St. New York City  
Phone Circle 9948

**Robert E. S. Olmsted**  
Professor of Vocal Music, Smith College  
New York Studio, 127 West 78th Street  
For appointments address: 235 Crescent Street,  
Northampton, Mass.

**Elizabeth Kalso Patterson**  
SCHOOL OF SINGING  
Studio: 257 West 104th St., New York City  
Phone Clarkson 1514

**Adele Luis Rankin** Lyric-Coloratura  
Soprano  
Concerts—Oratorio—Costume Recitals  
Teacher of Singing  
Metropolitan Opera House Studios  
1425 Broadway, New York Phone Bryant 1274

**William Reddick** COMPOSER PIANIST  
Piano Instruction—Coaching in Song  
Organist, Central Presbyterian Church  
Studio: 393 Madison Ave., New York. Plaza 3477  
Residence: 319 W. 95th St. River. 10021

**Carmen Reuben** MEZZO SOPRANO  
Teacher of Singing  
Available for Concerts and Recitals  
Studio: 140 East 37th St. Vanderbilt 0416

**Francis Rogers**  
CONCERT BARITONE AND TEACHER OF  
SINGING  
Member American Academy of Teachers of Singing  
Studio, 144 East 62d St., New York

**Henrietta Speke-Seeley**  
TEACHER OF SINGING  
Studio: Metropolitan Opera House, New York  
Residence: 2184 Bathgate Ave., New York

**Charles Gilbert Spross**  
COMPOSER—PIANIST  
Coaching—Accompanying  
115 East 34th Street  
Telephone: Murray Hill 9827  
Tues. and Fri. (other days by appointment)

**William Stickles**  
Teacher of Singing  
Studio: Carnegie Hall 1013  
Res. Phone Wadsworth 9722

**Charles Tamme**  
VOCAL TEACHER AND COACH  
264 West 93d St., New York  
Schuyler 0675

**H. Whitney Tew**  
"The Greatest Development of the  
Century"  
Keystone Cottage, Chautauqua, N. Y.

**Mrs. Carl Venth**  
TEACHER OF PIANO  
Exponent of the principles of relaxation as formulated by the late Richard Epstein.  
Pupil of Epstein and Von Minkwitz.  
Texas Woman's College, Fort Worth, Tex.

**Crystal Waters**  
SINGER OF SONGS  
Teacher of Singing  
Studio: 9 West 47th St., New York  
Phone Bryant 8321

**Dorsey Whittington**  
American Pianist  
Studio: 13 West 82nd St., New York  
Schuyler 3935

**Nikola Zan** Grand Opera Baritone  
(Prague Opera)  
Exponent of the Lamperti method.  
Studio: 168 West 58th St., New York  
Telephone Circle 3900

**Zerffi** Teacher of Singing  
Voice Production without Interference  
Studio: 309 West 78th Street, NEW YORK  
Phone—Endicott 2779

**Josiah Zuro** Director Zuro Grand  
Opera Co.  
Coaching and Teaching  
Studio: Rivoli Theatre, 744 Seventh Ave.  
New York City. Phone Circle 0400



## New York Singers in Petersburg Festival



Artists Who Were Heard in Recent Festival in Petersburg, Va. Left to Right: James Price, Dicie Howell, Paul Saunier, Conductor; Edna Indermaur and Norman Johnston

Among the chief factors in the success of the two-day festival sponsored by the Music Club of Petersburg, Va., on May 24 and 25, was the singing of the quartet that assisted the chorus of 150 voices in the performance of Mendelssohn's "Elijah," under the baton of Paul Saunier. It was composed of Norman Johnston, baritone, who made a fine impression in the title part; Dicie Howell, soprano; Edna Indermaur, contralto, and James Price, tenor. In a

miscellaneous program on the following evening Miss Howell, Miss Indermaur and Mr. Johnston, each sang an aria and a group of numbers. The concerts were heard by large audiences, many persons coming from Richmond, Hopewell and other neighboring cities. The success of the concerts is the result of the hard work and enterprising spirit of the Club's president and director, Paul Saunier.

### POWELL WITH GLEE CLUB

#### Virginia University Singers End Season—Other Charlottesville Concerts

CHARLOTTESVILLE, VA., June 2.—The University of Virginia Glee Club closed a successful season with a concert in Cabell Hall when the program included a group of piano solos played by John Powell, who is an alumnus of the University.

In the last of the season's ensemble concerts sponsored by the McIntire School of Music, Arthur Fickenscher, piano; Alfred Swan, violin, and Richard Lorleberg, 'cello, played numbers chosen by popular vote from the various programs given this year. In the Schumann Quintet they were assisted by Clara B. Reider, violin, and Piet Van de Kamp, viola.

Julia Culbreth Gray, mezzo-contralto, and Charles T. Ferry, pianist, both of Washington, gave a recital in Madison Hall on May 21. Mrs. Gray's numbers were chiefly Afro-American folk songs, and Mr. Ferry played several of his own compositions. Mrs. Gray later entertained the patients at the Blue Ridge Sanitarium with a program of songs and readings.

A program of folk songs and dances was on May 20 given in the Music Room by Mrs. Robert Van der Voort, soprano; Francis Abbot, baritone; Mrs. Charles Hancock, pianist, and the Virginia Orchestral Society, under the baton of Alfred J. Swan.

The Williams Jubilee Singers from Chicago gave a concert in the First Baptist Church on May 10.

FRANCES D. MEADE.

MIAMI, FLA.—Frances Druckman, Theodor Saldenberg and Olive Dungan, three students who won scholarships at the Miami Conservatory, gave a recent recital at that institution, the program comprising numbers by Chopin, Debussy, Moszkowski and Mana Zucca.

NEW ORLEANS, LA.—In the first of the series of graduating recitals by the Newcomb School of Music Catherine Price, soprano, and Clara Mimms Wright, pianist, were the soloists.

CHARLOTTESVILLE, VA.—Helen Verlander, Virginia Martin, Mary Elizabeth Cloud, Lucie Baber, Mary Wilkes, Annie Hill Revercomb, Nancy Wood, Martha McCue and Kirk Payne, pupils of Sallie W. Sterling, recently appeared in recital.

#### Miami Organizes Festival Association

MIAMI, FLA., June 2.—A Festival Association has been formed and will organize a series of concerts in the spring. S. Ernest Philpitt, concert manager, has been elected general manager of the association; R. E. Hall, former County

Superintendent of Schools, chairman; Mrs. F. K. Ashworth, secretary; E. W. Bebinger, treasurer; Alfred Betts, auditor; Louis D. Gates, chairman of the choral committee, and Mana-Zucca, chairman of the orchestral committee. It is planned to have the festival coincide with one of the concerts of the Philpitt Artist Course, to secure a prominent artist for the occasion. A children's chorus is proposed, and it is also intended to arrange a pageant. All the civic and musical organizations are represented in the membership. The original plan was suggested by B. H. Chase of the Turner Music Company, and Miss Foster of the Conservatory called a meeting to launch the project.

A. M. FITZPATRICK.

### "AIDA" IN NASHUA, N. H.

#### Verdi's Opera in Concert Form Feature in Annual Festival

NASHUA, N. H., June 2.—The twenty-third annual festival of the Nashua Oratorio Society came to a brilliant close with the performance of Verdi's "Aida," in concert form, before a large audience.

There were as usual three concerts, the High School Chorus of 300 voices giving the first program. Coleridge-Taylor's "Hiawatha's Wedding Feast" and Gounod's "Gallia" were the choral works sung, with a miscellaneous program by the soloists and orchestra. The soloists were Vesta Thyden, soprano; Charles Stratton, tenor, and Walter Kidder, baritone. The Boston Festival Orchestra furnished the instrumental part of the program, with Mildred Chaplin as pianist.

A matinee concert was given on the following afternoon by the artists and the orchestra, and "Aida" was sung in the evening by the Nashua Oratorio Society and these soloists: Vesta Thyden as *Aida*, Marion Wise as *Amneris*, Charles Stratton as *Radames*, Walter Kidder as *Amonasro* and Ernest Johnson, singing the parts of *Ramfis* and *The King*. Anna Melendy Sanderson was the pianist. The Boston Festival Orchestra took part in the performance. Eusebius G. Hood, supervisor of music in the public schools, was the conductor. The festival altogether was highly successful.

Dicie Howell, soprano, gave her last recital of the season at the Ely Court Girls' School in Greenwich, Conn., on the evening of May 20. Harry R. Spier was the accompanist.

The Irish Regimental Band, which made its first tour of the United States this season under the direction of Roger de Bruyn, will return for a second tour next season.

## NEW ORLEANS GREET VISITORS IN RECITAL

### Local Musicians Share in Concerts of Interesting Week—Band Plans Tour

NEW ORLEANS, June 2.—Eva Gauthier and E. Robert Schmitz were acclaimed in recital on May 14, aiding in the plan to establish American Field Service fellowships in French universities.

Gladys Pope, violinist, made an excellent debut recently under the auspices of Mark Kaiser before a capacity audience, playing brilliantly Wieniawski's Concerto in D Minor and Second Polonaise, Sarasate's "Romanza Andaluza" and other numbers.

In the Tulane University Glee Club's concert, under the leadership of Henry Wehrman, a feature of the program was by Olin Chamberlain, vice-president of the club.

Le Cercle Lyrique, conducted by Mr. Wehrman, gave a recent concert on behalf of the blind and presented a program which included choral numbers by Mascagni, Gilchrist, Chaminade and Lacombe. Bianca Farnet was accompanist and Ella De Los Reyes, violinist; Mabel Blais, 'cellist, and Mary V. Molony, organist, also assisted. Marie Kaufmann McLean, Arthur Winterler, Adele Wyss, Josie Burke, Mrs. A. W. Schneider, J. C. Delery, Paul Jacobs, J. Crozier, Louis Faget, Anna Lotka and Mariette Sarrazat also took part in the concert.

Before the members of the New Orleans Philharmonic Society a concert was given on May 19 by the Shriners' Band of Jerusalem Temple at the Delgado Central Trades School. The band is planning to give concerts in Washington, D. C., Pittsburgh and Atlanta.

H. P. SCHERTZ.

Feodor Chaliapin, who will sail from New York on June 9, will arrive in London only a few days before the beginning of his tour, which will include cities in Great Britain and on the Continent. He will be heard again next season with both the Metropolitan and Chicago Opera forces and also on an extended concert tour that is being arranged by the Hurok Bureau.

Kathryn Meis'le, contralto, was soloist at the final concert of the season of the Rubinstein Club of Washington, D. C. Claude Robeson, conductor, in the Masonic Auditorium.

Jeannette Vreeland, soprano, fulfilled engagements in Reading, Pa., and Montclair, N. J., on May 23 and 24, respectively.

Maria Carreras, pianist, has been engaged by Keyes and Lyford of the Montana Concert Bureau, for a series of recitals in Montana next season.

### EVELYN MacNevin

Contralto



"As an interpreter she displayed intelligence and authority."—*New York Tribune*.  
"Evelyn MacNevin is a young singer with a contralto voice of fine volume and golden quality."—*New York Times*.  
"She sang with glorious freedom of expression."—*Toronto Daily Star* (By Augustus Bridle).

Photo by Apeda  
Exclusive Management  
R. E. JOHNSTON, 1451 Broadway, New York

### ESTELLE LIEBLING

Soprano

Studio: 145 W. 55th St.  
New York City

### REX TILLSON

COACH ACCOMPANIST

675 Madison Avenue

New York. Rhineland 10025  
Plaza 4426

### MME. LILLIAN CROXTON

Coloratura Soprano

Concerts—Recitals—Receptions  
Mgt.: Standard Booking Office,  
17 East 42nd Street, New York  
Personal Address:  
Hotel Belvedere, New York City

### Messrs. Paterson Sons and Co., Ltd.

MUSIC PUBLISHERS

Glasgow, Edinburgh and London  
Announce the opening of an American  
Agency at  
110 East 31st St., New York City  
Phone Madison Square 6915

### JOHN SMALLMAN

Baritone

Conductor Los Angeles Oratorio Society  
1500 South Figueroa Street  
Los Angeles, California

SHIRLEY TAGGART, Secretary, Tel. 80644

### Alexander OUMANSKY

Ballet Master, Capitol Theatre,  
Announces Classes in All  
Ballet Dancing  
Special Classes in  
Spanish Dancing  
110 W. 47th St., N. Y. C.  
Phone Bryant 9339

### KEMP STILLINGS

Violinist

Miss Stillings, a pupil of Leopold Auer in St. Petersburg, where she lived for eight years, proved herself well equipped technically and possessed a big and full as well as delicate singing tone.

Boston Daily Advertiser

Address 238 East 105th St., New York

### KANSAS CITY CONSERVATORY OF MUSIC

OWNED BY KANSAS CITY, MISSOURI

ARNOLD VOLPE  
Musical Director

JOHN A. COWAN  
President and Founder

SEND FOR CATALOGUE

### NEW YORK COLLEGE OF MUSIC Summer Master Classes

Under the Supervision of

AUGUST FRAEMCKE, Piano Dept., HANS LETZ, Violin Dept.

114-116 East 85th Street

Carl Hein—Directors—A. Fraemcke

### THE LAST WORD IN THE VIOLIN MAKING

My publication, the VIOLIN FACTS AND FANCIES, will be offered for subscription. Will contain interesting facts about the violin making art. The great Violin contest. Write for free literature.

J. D. HORVATH, 1861 Madison Avenue, New York City

## GUILMANT ORGAN SCHOOL

WILLIAM C. CARL, Director  
A Thorough Education for the Organist  
17 EAST 11TH ST., N. Y.



# People And Events in New York's Week

## GRADUATE WINS \$1000

### Institute of Musical Art Awards at Commencement Recital

The students of the Institute of Musical Art were greeted by a crowded audience at their commencement recital at Aeolian Hall, on Saturday night, when enthusiasm ran high for the talent exhibited by the graduates in an attractive musical program and was further stimulated by the announcement of the various special awards.

Lillian Gustafson won the silver medal of the Institute for the highest honors record among those who gained the artists' diplomas and was also awarded the Morris Loeb prize of \$1,000. Sonoma Talley, another member of this class, came so close in the contest that the trustees awarded her a prize of \$500. The faculty scholarship for the best record as a student was secured by Harold Lewis. The Isaac Newton Seligman prizes for original composition were awarded—first, \$400, to Alexander Brachocki; second, \$200, to Lillian Fuchs.

Paul D. Cravath, president of the board of trustees, addressed the graduates, reminding them of the obligation of hard and persistent work if they wished to succeed in an artistic career. Dr. Frank Damrosch, director of the Institute, presented the diplomas to the eighty-two young men and women graduates.

Dr. Damrosch conducted the Institute Orchestra in excerpts from "Lohengrin" and "Walküre." The graduates were heard in several interesting numbers. Alton Jones, pianist, was the soloist in the first movement of the Brahms Concerto in D Minor; Lillian Gustafson sang the Balladella from "Pagliacci"; Murella Cianci, soprano, sang a Schubert number; Phyllis Kraeuter, cellist, played a Concerto by Klughardt, Willem Willecke conducting the orchestra, and Sonoma Talley, pianist, gave Liszt's Polonaise in E. Chorus and orchestra joined in the Walhalla music of the final scene of "Rheingold."

### Faculty and Students Give Concert at New York College of Music

Students of the New York College of Music gave a recital in Mount Morris High School Auditorium on May 28, assisted by members of the faculty. August Fraemcke, director of the piano department; William Ebann, teacher of cello, and Anna Fried, violinist, gave the first movement of Mendelssohn's D Minor Trio, receiving much applause. Mr. Ebann gave as solos the Gluck Andante and a Scherzo by Goens; Anna Fried played a part of the Vieuxtemps Concerto for Violin; Martha Mahlenbrock played the Schulz-Evler arrangement of the "Blue Danube" Waltz. Olivia Martin sang the aria "O Don Fatale"; Lucille Salzberg was heard in the aria "Casta diva" from "Norma," and Ignatius Palazy was heard in an aria from "Ernani." Miss Salzberg, Miss Martin, George Bernard and Mr. Palazy joined in the quartet from "Rigoletto." Other concerts of the New York College of Music will be given in the Brooklyn Commercial High School and the Great Hall at City College.

### Give Last Isaacson Concert

The final Charles D. Isaacson concert, under the auspices of the *Evening Mail*, was given in the De Witt Clinton Auditorium on the evening of May 27 and was heard by a capacity audience that was enthusiastic over the work of the artists. The program included solo numbers by Frederic Dixon, pianist; William Simmons, baritone, with Meta Schumann at the piano, and Michael Banner, violinist, and a costume recital of the opera, "Faust," by Winifred Marshall, soprano; Clara Viertels, mezzo-soprano; Ferdinand Zegel, tenor; Dudley Marwick, bass; Pietro Soldano, baritone; Maxine Arden, dancer, and Gordon Hampson, pianist. Mr. Isaacson read the story of the opera during the performance.

### Concert of American Works Given

A concert of works by composers born or resident in America was given in the Century Theater last Sunday afternoon. Frances Alda, soprano of the Metropolitan, sang a group of songs by Frank La Forge, with the composer at the

piano. Carlos Salzedo, harpist, played several of his own compositions, and Ernest Schelling performed the solo part in his "Suite Fantastique," accompanied by the Duo-Art Piano. Maximilian Pilzer, violinist, played a concerto by Edmund Severn, with Kathryn Ezman at the piano. Julia Glass, pianist, gave numbers by MacDowell and Alexander McFadyen. At another concert given by American artists and arranged by Alexander Lambert, in the Town Hall on the previous evening, the following were heard: Mildred Pearson, soprano; Tandy Mackenzie, tenor; Joseph Fuchs, violinist; Marie Miller, harpist, and Miss Glass, Vera Brodsky and Hannah Lefkowitz, pianists. The accompanists were Marcella Geon and Harry Anik.

### To Ask Dalcroze to Establish Normal Course in America

Marguerite Heaton, head of the New York School of Dalcroze Eurythmics, and her husband, Rex Tillson, who sailed for Europe on May 31, will visit Jacques Dalcroze in Geneva and present him with a petition signed by prominent musicians, asking that he empower the New York School of Eurythmics to give normal courses and grant teachers' certificates. At present teachers may be certified only at the Dalcroze Institute in Geneva, and it is thought the time has arrived for the establishment of a normal course in this country in order to meet the demands of schools and institutions that desire to teach the Dalcroze work. Among those signing the petition were Seth Bingham, Ernest Bloch, Adolf Bolm, Margaret Houston Carrington, Charles H. Farnsworth, Rudolph Ganz, Josef Hofmann, Pierre Monteux, Carlos Salzedo, Viola Salzedo, E. Robert Schmitz, Giulio Silva, Edgar Varèse and others.

### To Lecture at Seymour School

Supplementary to the regular courses to be given at the summer session of the Seymour School of Musical Re-Education, which will continue from July 9 to August 15, will be a series of lectures by prominent musicians and speakers. Two illustrated lectures will be given by Alfred Swan, Professor of Musical History at the University of Virginia, who will speak on "Franz Schubert" and "Modern French Music." Sir Paul Dukes will give a talk on "Russian Music. Before and After the Revolution." There will be several lectures by Mrs. Harriet Ayer Seymour and Marshall Bartholomew on various musical subjects.

### Miss Patterson Presents Pupils

Elizabeth Kelso Patterson presented several pupils in recital at her school of singing on the evening of May 26. The program included Bizet's "Agnus Dei" and a Homer song, sung by Agnes Grogan; numbers by Whelpley and Luckstone, by Marie Louise Behrman; a Delibes aria, by Lillian Owens; two Puccini arias, by Edith Beam; numbers by Rimsky-Korsakoff, by Florence Holland; a group of six songs by Estelle Leask, and a Gluck aria by Gwynneth Hughes, Harry Horsfall was at the piano.

### Schola Re-engages Schindler

Kurt Schindler, conductor of the Schola Cantorum, was re-engaged for a period of three years at a meeting of the Board of Directors held last week. Mrs. Reginald Fincke, who has been actively associated with the society since its inception, was elected president. The names of Mrs. Arthur Woods, Felix M. Warburg and Harrison Williams have been added to the list of the Board of Directors.

### Mme. Soder-Hueck to Hold Classes

Mme. Soder-Hueck, teacher of singing, will conduct a summer course for teachers, artists and students at her Metropolitan Opera House studios this summer from June 18 to July 28. A series of musicales on the roof garden of her studio is planned during the course.

### Mme. Viafora to Sing for WEA

Mme. Gina Viafora, soprano, has been engaged by the WEAF broadcasting station in New York, for a special program to be given on the evening of Thursday, June 14. Mme. Viafora will sing several operatic numbers.

## SAENGER SERIES CLOSES

### Pupils of Prominent Teacher Give Final Opera Program

The series of operatic recitals at the Oscar Saenger studios was brought to a close in a brilliant program of scenes from several operas on the evening of June 2. Because of the fine singing of many of the pupils and the excellence of their acting, the performance might be lifted from the studio class and regarded as the work of seasoned professionals. Especially noteworthy was the singing of Richard Hale, baritone, as *Telramund* in the first act of "Lohengrin," Marie Louise Wagner as *Elsa*, Phradie Wells as *Santuzza* in "Cavalleria" and Elsa Warde as *Aida* in the third-act duet with Mr. Hale in the opera of that name.

The program included the second-act duet from "Aida," sung by Marie Louise Wagner and Florence Munver; duet from the first act of "Carmen," by Marie Deal and Paul Flood; trio from the first act of "Marta," by Hermine Earnest, Bertha Garver and George Walker; duet from the third act of "Rigoletto," by Jean Hannon and Norman Yanovsky; the "Flower Song" from "Faust," by Rovilla Hanna; the duet from "Cavalleria," by Phradie Wells and Mr. Flood; duet from "Pagliacci," by Ella Mylius and Mr. Flood; duet from the third act of "Aida," by Miss Warde and Mr. Hale, and the entire first act of "Lohengrin," which was the best production of the evening, with Miss Wagner as *Elsa*, Miss Munver as *Ortrud*, Mr. Hale as *Telramund*, Mr. Walker as the *King* and Mr. Flood as the *Herald*. The works were conducted by Mr. Saenger, with Willis Alling at the piano. The program was heard by a large audience, generous in its applause. H. C.

### Operas Sung at Lexington Theater

The series of four performances of opera for the benefit of the Italian Hospital was concluded with the presentation of "Otello" at the Lexington Theater on Sunday night last. Nicola Zerola enacted the title rôle and the part of *Desdemona* was sung by Erminia Ligotti. Joseph Royer was *Iago* and Anita Klinova *Emilia*. "La Forza del Destino" was presented on Wednesday evening, with Manuel Salazar as *Don Alvaro*, Maria Luisa Escobar as *Leonora* and Mr. Royer as *Don Carlos*. Miss Klinova, Pietro de Biasi and Pompilio Malatesta were also in the cast. On Saturday evening "Aida" was sung with Mme. Escobar as the Ethiopian captive and Dorothea Pilzer as *Amneris*. Mr. Salazar was *Radames* and Mr. Royer *Amonasro*. The first production of the series, "Gioconda," was mentioned in *MUSICAL AMERICA* last week. Cesare Sodero conducted all performances.

### Euphalie Hatayeva Sings in the Town Hall

Euphalie Hatayeva, soprano, made her first appearance in New York in recital in the Town Hall on Thursday evening of last week. Mme. Hatayeva's program was made up half of songs by Moussorgsky and half of miscellaneous numbers in French, Hebrew and Italian. The artist's singing was so good that it was a matter of regret that she was not heard earlier in the season and more than once only. She exhibited an unusual variety of style, the humorous "Magpie" and the weird Trepak were equally well delivered and the nursery songs were more than interesting. The singer won especial favor of her audience with "La Bella Sorrentina" of Biscardi, "Il Gronatello" by Vincenzo. Three songs in Yiddish were also much applauded. Lazar S. Weiner provided excellent accompaniments. J. A. H.

### Plans Permanent Opera Company

Anthony Bagarozzy, who directed a series of operatic performances at the Lexington Theater for the benefit of the Italian Hospital, has announced plans for a permanent organization to give regular seasons of opera in New York and other cities. It will continue on the lines of operation as the present company and will make its first appearance as a permanent company in the fall.

### Works by Gena Branscombe Presented in Joint Recital

A joint recital of compositions by Gena Branscombe was given at the

National Arts Club, New York, on May 23. Louise Hubbard, soprano, sang "Three Mystic Ships," "The Best Is Yet to Be," "In My Heart There Lives a Song" and three "Songs in the Folk-song Style," the last with violin obbligato by Julie Ferlen-Michaelis. The latter artist played one movement from a Sonata in A Minor. Earle Tuckerman, baritone, pleased with two groups of numbers including "The Morning Wind," "I Bring You Heartsease," "Happiness," "Krishna," "My Fatherland," "By St. Lawrence Water" and "At the Postern Gate." The last-named work made an especially favorable impression.

### New Programs at Rialto and Rivoli

Josiah Zuro introduced a new feature in the form of "recitals intime" at the Rivoli Theater this week, presenting Ivan Dnieproff, tenor, with Tatiana Verina at the piano. The orchestra is back in its own theater after two weeks at the Rialto and played Thomas "Raymond" Overture and a Riesenfeld "Classical Jazz" under the alternate leadership of Mr. Zuro and Emanuel Baer. Mr. Zuro also prepared the program at the Rialto and alternated with Joseph Littau at the conductor's desk, the orchestra playing the Overture to Auber's "Fra Diavolo" and a "Classical Jazz," by Mr. Riesenfeld. Beatrice Malatesta, soprano, made her debut in a Verdi aria and C. Sharpe-Minor was heard in an organ number.

### Pupils of Austin-Ball Heard

T. Austin-Ball presented several pupils in a song recital in a Carnegie Hall studio on the evening of May 18. Arias by Handel, Mozart, Verdi and Saint-Saëns and songs by Rachmaninoff, La Forge, Tosti, Lieurance, Brahms, Giordani and others were sung by Mrs. Richard M. Pearson, Frederick E. Baldwin, Mrs. Harold B. Wood, Mrs. Adolph Suehsdorf, Edwin French, Eunice E. Gerard, Veronica Wiggins and Daniel J. O'Brien. The program also included "Flora's Holiday," a cycle of old English melodies by H. Lane Wilson, sung by Mrs. Wood, Mrs. Wiggins, Mr. Baldwin and Mr. Austin-Ball.

### George F. Bauer Joins Flammer Firm

George F. Bauer, who was connected with J. Fischer & Bro. for several years and more recently has been manager of the Fine Arts Department of Jos. W. Stern & Co., is now associated with Harold Flammer in his publishing business. Mr. Bauer is a graduate of the Leipzig Conservatory and is organist of St. John's Lutheran Church in New York. He has also a number of compositions to his credit. He left New York this week on a two months' trip through the East, Middle West and Canada in the interests of the Flammer publications.

### West End Choral Club Sings

The West End Choral Club, Martin W. Bowman, conductor, gave its second concert of the season in the ballroom of the Hotel Astor on the evening of May 28. The program was given largely by the assisting artists, Esther Nelson, soprano; James Price, tenor, and Wilfred Glenn, bass, each of whom was heard in a group and in ensemble numbers with the club. Florence M. Winselmann was the accompanist. The success of the club during its first season has encouraged its members to plan increased activity next year.

### Wagenaar to Spend Summer Composing in Martha's Vineyard

Bernard Wagenaar, composer and accompanist, and Mrs. Wagenaar, have left New York for their place in Martha's Vineyard, where they will spend the summer. They will return to New York in the first week in October, when Mr. Wagenaar will resume his work as accompanist and coach to many prominent artists. He will devote the summer to composition.

### Luckstone to Teach at Highmount

Isidore Luckstone, coach and teacher of singing, will go to his summer place at Highmount, in the Catskills, for a special class that will open there on July 9. He will divide his time between teaching and recreation.

### Fraternal Association of Musicians Ends Season

At the eighth concert of the Fraternal Association of Musicians at Ethical Culture Hall, New York, on May 22, several

[Continued on page 31]



## N. Y. People and Events

[Continued from page 30]

well-known artists were heard. Yvonne Dienne, pianist, played the Chopin Ballade in G Minor, "Lotus Land," by Cyril Scott, a Spanish Dance, by Granados, "The Cuckoo," Daquin, and "Scherzo-Valse," Chabrier. Charles Mauborgne, baritone, sang arias from "Faust" and "Pagliacci," and a group of songs. His accompanist was Norman Montforte. Giuseppe Adami, violinist, played an interesting group, accompanied by Irvin F. Randolph. This concert marked the close of a successful season under the leadership of the president, George E. Shea.

### Demonstrate Vocal Art Science

An interesting recital, in which Dr. Miller's Vocal Art Science was demonstrated, was given by the Vocal Art Science Studios, Maud Douglas Tweedy and Anita Mason Woolson, directors, in Rumford Hall on the evening of May 28. Those whose work was especially marked by beauty of quality and ease of production were Jean Palmer, who sang La Forge's "Song of the Open," and an aria from "Gloconda"; Mrs. Hobart Mason in "Caro Mio Ben" and Wintter Watts' "The Little Shepherd," Ethel Dobson in a brilliant delivery of the Mad Scene from "Lucia" and Del Aqua's "Villanelle," Frances Reade in songs by Mana Zucca and Rogers, and John Richards in Flégier's "The Horn" and a song by Hawley. Others who were cordially received were Anne Wilson, Alice Goulding, Erwin Leland, Alice Denig, Lillian Todd, George Sauncey, Florence Paul, Ina Call, Mrs. B. F. Walter and Ralph Hudson. An outstanding feature of the evening was the artistic singing of Miss Wilson, Miss Call and Miss Todd in the trio, "Lift Thine Eyes," from Mendelssohn's "Elijah." A large audience was enthusiastic in its applause. M. B. S.

### Arthur Kraft Returns from Tour

Arthur Kraft, tenor, has returned to New York from a month's tour through the Middle West where he was heard at several festivals and also in recital. He fulfilled festival engagements at the University of Illinois, in Pittsburgh, and Hays, Kan., and in Ann Arbor. Among the cities where he was heard in recital were Des Moines, Waterloo, and Mount Pleasant, Iowa, Port Huron, Mich., Springfield, and Carthage, Ill. Mr. Kraft will spend the summer in New York where he will teach at the summer session of the La Forge-Berumen studios, with which he is affiliated.

### Hanna Brocks Sings in Maryland

Among recent engagements of Hanna Brocks, soprano, was an appearance at the festival held at the University of Maryland on May 16, when she was heard in the soprano solos in Haydn's "Creation" and in a miscellaneous program. Her success was so emphatic that it resulted in an engagement to sing in Boston in the fall. Miss Brocks was also heard in the Wurlitzer Auditorium recently and is engaged for another appearance. She will remain in New York during the summer and will devote her time to teaching and preparing programs for next season.

### New Music Week Chairman for Queens Borough

William H. Johns has been appointed chairman of Queens Borough in the New York Music Week administration, succeeding Ray Palmer, who has been obliged to retire through ill-health. Thomas L. Leeming is the music chairman for Brooklyn, Albert Goldman for the Bronx, and George Cromwell for Richmond. The chairman for Manhattan Borough has not as yet been named.

### Francis Moore to Teach During Summer

Francis Moore, pianist and teacher, who has been heard in many parts of the country both in recital and in sonata program with Hugo Kortschak, violinist, will continue his teaching at his New York studio during the summer. He will spend four days a week in the city and will be in Southampton, L. I., three days.

### Pupils of Hattie Sternfeld Play

Pupils of Hattie Sternfeld were heard in a piano recital in Steinway Hall on the afternoon of May 27. Works by Meyerbeer, Grieg, Brahms, Mozart,

Rubinstein, Bizet, MacDowell, Chopin, Debussy, Rachmaninoff and others were played by Anna Landau, Florence Halperin, Martha Iceland, Irving Rosenthal, Bella Steinberg, Gertrude Hirschberg, Miriam Fleischer, Jerome Bernard, Reta Selkowitz, Florence Sternfeld, Ruth Greenberg, David Kutner, Sylvia Herling and Byrdie Arndt.

### Tollefsen Pupils Give Recital

Violin and piano pupils of Carl and Augusta Tollefsen gave a recital in Apollo Hall, Brooklyn, on the evening of May 29. The program included works by Mozart, Sarasate, MacDowell, Beethoven, Paderewski, De Beriot, Weber, Chaminade, Rehfeld, Grieg, Wieniawski, Kramer and others. Those heard were David Eigenfeld, Sidney Horwitz, Arnold LeBell, Manual Price, Angelo Consoli, Alma Tollefsen, Julia Tannenbaum, Edith Margolies, Richard Bender, Bella Risikoff, Laura Schneider, Clara Markowitz, Edith Pomeranz, Eleanor Johnson, Ogden Dingwell, Ethel and Isabel Gould. A large audience heard the program which was followed by dancing.

### Frances Cohen Gives Recital

Frances Cohen, a piano pupil of Dorsey Whittington, gave a recital in the Whittington studios in West Eighty-second Street on the evening of May 19. An audience that filled the rooms applauded Miss Cohen in an exacting program that included Beethoven's Sonata, Op. 26, and compositions by Gluck-Brahms, Schumann, Chopin and a group of modern works. She revealed unusual talent and possesses a large technique and a beautiful tone. Other recitals by pupils of Mr. Whittington were given in May by Elise Eckert, Gertrude Leventon, Lillian Schwartzman and Anna Lustgarten.

### La Forge-Berumen Pupils Heard

Four students of the La Forge-Berumen studios, assisted by Edna Bachmann, soprano, gave a concert on May 17. Works by Chopin, Debussy, MacDowell, Sibelius, Paderewski, Liszt, Schumann and others were played by Sara Newell, Esther Dickie, Erin Ballard and Mary Frances Wood with fine style and authority. Merta Work accompanied Miss Bachmann in an operatic aria.

### Carolina Lazzari Closes Season

Carolina Lazzari, contralto, has returned to her New York home from a tour that has kept her continuously on the road since the middle of January. Her season included a series of important engagements on the Pacific Coast and a six weeks' tour as soloist with the St. Louis Symphony under the baton of Rudolph Ganz. Mme. Lazzari fulfilled eighty engagements in the course of the season.

### Frederic Baer Sings "Elijah"

Frederic Baer, baritone, pupil of Adelaide Gescheidt, won a conspicuous success in the title rôle of Mendelssohn's "Elijah" given by the Community Chorus of the Oranges on May 24. Other important engagements in which Mr. Baer has appeared recently were at the Oberlin Festival in "The Beatitudes" with the Cleveland Orchestra; and at the Brooklyn Academy of Music with the Woodman Choral Club.

### Judson to Manage Olshansky

Bernardo Olshansky, baritone, formerly one of the leading singers of the Boston Opera Company, will be under the exclusive direction of Concert Management Arthur Judson in the future. Since his appearance in opera Mr. Olshansky has devoted his time to concert work and has sung with success in many parts of the country.

### Daughter Born to Mr. and Mrs. Harry Gilbert

Mr. and Mrs. Harry Gilbert are the parents of a baby girl, born at the home of Mrs. Gilbert in Thomasville, Ga., on June 1. Mr. Gilbert is conductor of the Cosmopolitan Choral Club and the Mendelssohn Glee Club and is also organist of the Fifth Avenue Presbyterian Church.

### Hanna Van Vollenhoven in Rumford Hall

Hanna Van Vollenhoven, pianist, gave a program in Rumford Hall on the evening of June 1. She played with fine effect the Bach-Tausig Toccata and Fugue, Beethoven's Sonata, Op. 109, a group of Chopin Etudes, Brahms Rhapsody and two Liszt arrangements of Chopin numbers.

### Spaeth Lectures in Washington

Dr. Sigmund Spaeth, lecturer, critic and entertainer, was one of the prominent figures in Washington's Music Week, May 27 to June 2, having appeared on fifteen different programs in the course of the week. His appearances were under the auspices of the Community Music Association, of which Robert Lawrence is director. Dr. Spaeth, who is assisted by the Ampico in his lectures, will make a coast to coast tour next season under the direction of the Metropolitan Music Bureau.

### Van Vliet Hurt in Fall from Horse

Cornelius Van Vliet, 'cellist of the New York Philharmonic, who was scheduled to go to Bermuda on May 22, was obliged to cancel his passage because of an accident sustained on May 18, when he was thrown from his horse in Central Park and severely injured. An X-Ray examination showed that a blood clot had formed in his head, which necessitates his remaining under the doctor's care for a month or more.

### Dambois Ends Season Abroad

Maurice Dambois, 'cellist, has concluded an active season in Europe, having fulfilled sixty-one engagements in England, France, Belgium and Holland. He was heard in a series of ten recitals in London, appeared four times with orchestra in Bournemouth, gave fifteen concerts in Brussels and was heard in many other leading cities. Mr. Dambois will spend three months in America next season, arriving in January for an extensive tour.

### Mme. Claussen's Daughter Weds

Sonja Claussen, a daughter of Mr. and Mrs. Theodore Claussen, was married to Erle Walton Julian in the Church of the

Transfiguration, New York, on Sunday, June 3. The bride's mother is Mme. Julia Claussen, mezzo-soprano of the Metropolitan Opera. There was a musical program under the direction of Frank La Forge.

### Give Operatic Numbers at Capitol

A program of operatic numbers, chosen from the most popular of the "Operatic Impressions" that have been given at the Capitol Theater for several months, was arranged for the closing program of the series this week. Arias from "Pagliacci" and "Trovatore," sung by Désiré Defrère and Elsa Stralia and the Sextette from "Lucia," sung by Editha Fleischer, Louise Scheerer, Mr. Bombarger, Mr. Stanbury, Mr. Keller and Mr. Coffy, were among the most ambitious numbers. There was also a ballet arranged from "Faust," danced by Mlle. Gambarelli, Doris Niles, Thalia Zanou, Ruth Matlock and the ballet corps. Mr. Rapee led the orchestra in a Tchaikovsky number and a novelty, "The Musicians' Strike," by Lake.

### Rubinstein Club Elects Officers

The annual business meeting of the Rubinstein Club, Mrs. William Rogers Chapman, president, was held at the Waldorf-Astoria on May 16. Those who were elected to the Board of Directors are Mrs. Chapman, Mrs. W. H. H. Amerman, Mrs. Alexander H. Candlish, Mary Jordan Baker and Anna Wilson.

### Herma Menth to Play in California

After completing arrangements for a vacation in Europe this summer, Herma Menth, pianist, received an unexpected offer to play at the Monroe Doctrine Centennial Festival which will be held in Los Angeles from July 2 to Aug. 4. This necessitated cancelling her trip abroad and she will spend the summer in California.

## PASSED AWAY



Camille Chevillard

PARIS, June 2.—Camille Chevillard, conductor of the Concerts Lamoureux and one of the best-known orchestral leaders in France, as well as a member of the faculty of the Conservatoire National, died on May 30. Mr. Chevillard was born in Paris Oct. 14, 1859, and was the son of Alexandre Chevillard, a famous 'cellist who was the first to present Beethoven's string quartets in Paris. He studied piano at the Conservatoire under Georges Mathias, was self-taught in composition, studying carefully under his father's guidance the works of all the great masters, and graduated from the Conservatoire in 1880, taking the second prize. He married Marguerite Lamoureux, daughter of the founder of the famous concerts, and during the year 1886-1887 was assistant conductor, succeeding his father-in-law as conductor-in-chief in 1887. Mr. Chevillard became professor of instrumental ensemble classes at the Conservatoire in 1907 and chef d'orchestre at the Opéra in 1913, holding both positions until his death. In 1903 he won the Chantier Prize for Chamber Music and in 1916 became president of the Société Française de Musique de Chambre. He was also a Chevalier of the Légion d'Honneur and

Officier de l'Instruction Publique. Mr. Chevillard composed numerous works, including three symphonic poems, pieces for piano, violin, a violin and piano sonata, string quartets and incidental music to several dramas.

### Wilhelm Kaffenberger

BUFFALO, N. Y., June 2.—Wilhelm Kaffenberger, organist, died here recently. Mr. Kaffenberger, who would have been seventy-five years old in July, began playing the organ in a Buffalo church when only fourteen years of age and was forty years organist and choir-master at the North Presbyterian Church. He is survived by his wife, who was Mary E. Phelps of New York, and one son, Karl.

### Carl W. Dodge

BRATTLEBORO, VT., June 2.—The body of Carl Dodge, 'cellist in the Metropolitan Opera House Orchestra, was found here yesterday with a bullet wound in the chest. Mr. Dodge came to Brattleboro as a patient in the Brattleboro Retreat, to recover from a nervous breakdown, but disappeared from the institution on May 30, leaving a note saying he was "going to end it all."

### Ruth Child Troutman

DENVER, June 2.—Ruth Child Troutman, prominent Denver 'cellist, died on May 25 in her thirtieth year. Mrs. Troutman was a member of the faculty of Wolcott Conservatory and was often heard as soloist and with local orchestras. She is survived by her parents, Mr. and Mrs. W. T. Child, a husband and three children. J. C. WILCOX.

### Constantin Vassilivitch Rozof

Deacon Constantin Vassilivitch Rozof, the best known bass church singer in Russia, died recently in Moscow. According to a dispatch in the New York Times, a procession of 10,000 church-goers walked in the funeral procession from the Church of the Ascension to the cemetery.

### Albert M. Pesce

Albert M. Pesce, musical director for D. W. Griffiths, died of pneumonia on June 2 at his home in Brooklyn after a short illness. Mr. Pesce is survived by his wife, a daughter and four sons.



## Diplomas Presented at Guilmant Organ School



Faculty and 1923 Graduating Class of the Guilmant Organ School, Photographed at the Recent Twenty-second Annual Commencement. Dr. William C. Carl, Director of the Institution, Is the Central Figure in the Front Row

**OUTSTANDING** among musical programs of the season was that given at the twenty-second annual commencement exercises of the Guilmant Organ School, of which Dr. William C. Carl is director, in the First Presbyterian Church on the evening of May 28. Seven graduates and one post-graduate student of the school participated in the organ program, and Charles Hart, tenor soloist of the church, was heard in an aria from Massenet's "Le Cid", as assisting artist.

The William C. Carl Gold Medal, given to the honor student of the school annually from a fund presented by Chamberlain Berolzheimer, was awarded to Carolyn M. Cramp of the graduating class. Dr. Eugene A. Noble, executive director of the Juilliard Musical Foundation, made the presentation address. Honorary mention was given Francis X. M. Attanasio, Lillian N. Grange and Doris C. Eber. The presentation of the class for graduation was made by Dr. Carl, and the presentation of diplomas was made by the Rev. Dr. George Alexander, pastor of the First Presbyterian Church.

Announcement of four scholarships in the Guilmant Organ School for next season was made by the director. These

awards, open to talented students who have not the requisite financial means for tuition, are the gift of Mr. and Mrs. Berolzheimer. The former is honorary president of the Alumni Association.

The graduate organists, each of whom had but two years' training under Dr. Carl's direction, showed conspicuous points of excellence, as in former years, in a program well representative of organ literature. Fullness of tone and interpretative ability stood forth in numbers ranging from Bach to Bonnet, the intricacies of fugue and variation in particular calling into play a generally conspicuous command of rhythm and accent. Ease in the handling of registration was also evident.

The procession, Guilmant's "Marche de la Symphonie Ariane," was played by George William Volkel, as the graduating class and faculty entered the church. Bach's Toccata and Fugue in D Minor was given by Lillian M. Grange, who was followed by Vivian Calista Fell in the Andante Cantabile from Widor's Fourth Symphony. Margaret MacLaren played the "Pièce Heroïque" of César Franck; John Blockhaus a "Fantasietta avec Variations" by Dubois, and Doris C. Eber the Finale from Guilmant's Symphony in D Minor.

The latter portion of the organ pro-

gram included the Introduction and Allegro from the same Composer's First Symphony, performed by Francis X. M. Attanasio; a Theme, Variation and Finale in A Flat of Louis Thiele by Carolyn M. Cramp, and Bonnet's "Rhapsodie Catalane," including an elaborate pedal cadenza, given by Ralph Arthur Harris, post-graduate student.

The graduation marked the twenty-fourth year of the school's existence, since its founding in 1889 under the presidency of the late Alexandre Guilmant. Its distinguished officers include Théodore Dubois, honorary president; Joseph Bonnet, honorary vice-president, and an honorary advisory board including Eugène Gigout, Sir Frederick Bridge, Charles Tournemire, Georges Jacob, Dr. Charles W. Pearce, Dr. T. Yorke Trotter, F. de la Tombelle and John E. West.

The members of the faculty of the institution are: organ department, Dr. William C. Carl, and Willard Irving Nevins; theory department, Clement R. Gale, and Warren R. Hedden; preparatory work, Lillian Ellegood Fowler; hymnology, Dr. Howard Duffield; organ construction, Lewis C. Odell, and organ tuning, Charles Schlette. The board of examiners includes Samuel A. Baldwin, and Dr. Clarence Dickinson.

Girls' Glee Clubs and a fifty-piece orchestra led by David F. Davies. The assisting soloists were Ralph Engberg, violinist, and Adele Walker, soprano, a former student at the school.

The successful soloists in the Seattle elimination competitions, who are entitled to enter the State Contest at the Washington State Music Teacher's Association's convention in Bellingham on June 26, are Adelaide Miller, piano, class 1, alternate Dorothy Magner; Louise Kelvin, piano, class 2, alternate Isabelle Mullenger; Edith Kendal, violin, class 3, alternate W. C. Westerman; voice, Emeline Ruddock.

Lois Wiley, contralto pupil of Montgomery Lynch, gave a concert at the First Methodist Church on May 22, displaying fine qualities of voice and interpretative ability. She was assisted by the Temple Chorus, under the leadership of Montgomery Lynch. Mrs. Montgomery Lynch gave splendid support at the piano. Miss Wiley is winner of the vocal competition for women, conducted by the Washington Federation, and will participate in the Asheville contests.

The Melody Club closed its season with a recent program at the home of Elly and Ingrid Salin. The soloists were Antonia Emminger, Helen Moffit, Ingrid Salin, Mrs. Charles E. Plimpton, Elly Salin, Gertrude Wiggen, Margaret Salin, Mrs. E. H. Bowen, Oscar Peterson and Olga Kuehl. The accompanist was Mrs. Charles N. Gibson.

A recent interesting benefit concert was given by one of the newer organizations of young women musicians, the Students' Musical Club. The following participated: Elizabeth Child, Irja Kopika, Ada Aharan, Mildred McPherson, Mary Dawson, Catherine Pinney, Katherine Hagen, Maty Allison, May Neel, Elizabeth Choate, Gwendolyn Mines, Siri Engmann and Elna Burgeson. The accompanists were Frances Williams and Catherine Pinney.

The annual orchestral concert of the Queen Anne High School on May 18 introduced an admirable ensemble of forty players, conducted by R. H. Kendrick, in a program which included the Andante Cantabile from the First Symphony of Beethoven; three movements from the "Rustic Wedding Symphony" by Goldmark, and Mozart's Overture to "The Magic Flute." Another feature of this concert was the initial appearance of the Student String Quartet, which includes David Austin, Byron Nichols, Arden Landstrom and Eugene Whatley. Mildred McPherson, flautist, was the soloist.

The spring concert of the Ralston Club, led by Vernon S. Behymer, was given before a capacity audience at the First Presbyterian Church. The assisting artists were Mrs. H. O. Campbell, contralto, and Iris Canfield, cellist. The accompanists of the occasion were Abbie Bissell, Clifford W. Kantner and John Hopper.

The Nordica Choral Club was heard in a concert, under the direction of Helen Crowe-Snelling, May 23. The soloists were Edris Beckwith and Harriette Vorce, sopranos; Myrtle Randall and Lillian Leighton, contraltos, and Cecilia Michaud, pianist.

The Amphion Society, under the leadership of Graham Morgan, gave an artistic program at the University of Washington on May 16. Marguerite Carney, of Portland, Ore., soprano, assisted. The club of eighty men singers displayed virility and finesse in its singing of a program which featured Mr. Morgan's arrangement of Cesar Franck's "Dextera Domini," as well as Bruch's "Media Vita," Bach's "A Stronghold Sure" and other numbers. Miss Carney won her audience by her sympathetic performance. Anna Grant Dall was accompanist for soloist and chorus.

## HAIL MINNEAPOLIS FORCES IN SEATTLE

### Chaliapin Greeted in Recital—Students and Clubs in Week's Calendar

By David Scheetz Craig

SEATTLE, June 2.—The Minneapolis Symphony, under the leadership of its assistant conductor, Engelbert Roentgen, gave a matinée and an evening concert here on May 23. The assisting artists were Anne Roselle, soprano, and Alfred Megerlin, violinist. Both soloists and organization won considerable acclaim. The orchestra's playing was convincing and inspiring.

Feodor Chaliapin, Russian bass, was presented under the auspices of the Ladies' Musical Club, this recital being an extra attraction in its concert course at the Moore Theater on May 25. The

singer delivered his songs admirably, and was greeted enthusiastically by a capacity audience. Max Rabinowitch, pianist and accompanist, was also heard on the program.

Though lack of a large auditorium prevents our public schools from having a combined music festival, the last week has included several musical events that reflect credit upon this department of education. Perhaps the most ambitious undertaking was the production at the Roosevelt High School of Victor Herbert's operetta, "Mlle. Modiste," under the leadership of Ernest H. Worth. Elizabeth Farrington, who sang the rôle of Fifi, displayed excellent talents and was assisted by a competent cast. A large chorus and orchestra completed this production.

At the Queen Anne High School, the Boys' and Girls' Glee Clubs, led by R. H.

Kendrick, gave a successful performance of Gilbert and Sullivan's "H. M. S. Pinafore." A well chosen cast, supported by ample chorus and orchestra, gave a performance marked by spontaneity.

Bennett's Cantata "The May Queen" was given a fine interpretation by Lincoln High School students, under the leadership of Miriam McAllister. Winifred Parker, contralto soloist, assisted in the program.

The Franklin High School included in its spring musicale the operetta, "The Fire Prince," led by Elizabeth Schumaker. The Broadway High School gave a program introducing its Boys' and

**MEHLIN**  
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warehouses, 809 Fifth Ave. New York

Send for illustrated Art Catalogue



**Bush & Lane**

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.

Bush & Lane Piano Co., Holland, Mich.

Grands of superior tone quality.

Cecilian Players with all-metal action.

**KURTZMANN PIANOS**

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers

526-536 NIAGARA STREET  
BUFFALO, N. Y.

**WEAVER PIANOS**

AN ARTISTIC TRIUMPH  
WEAVER PIANO COMPANY, YORK, PA.